Kine Weekly

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KINEMATOGRAPH WEEKLY
October 13, 1960

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"I must have eyes and ears inside Ca[illegible]o"

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and introducing GLORIA MESTRE with ALBERT LIEVEN as Rommel *from Leonard Mosley's book 'The Cat and The Mice'*
Screenplay by Leonard Mosley and Donald Taylor Directed by John Moxey Produced by Steven Pallos and Donald Taylor

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Kine Weekly

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NEWS HIGHLIGHTS . . .

SCMA to continue wage talks

NEGOTIATIONS which opened in September between the SCMA and CEA, over the ...ers' demand for a revised agreement, are to be resumed on November 8.

...n the talks began the SCMA sought an all-round pay rise of £2 10s. a week, a 44-hour ...y week, an additional week's holiday, and increased subsistence allowances.

...managers' six-months' notice to terminate the current agreement expires on December ...d they asked that any new agreement should be for 12 months, with six months' notice ...tention to terminate.

Edwin Smith is NSS chief

EDWIN J. SMITH will replace Antony L. Haynes, who recently resigned from the managing directorship of National Screen Service.

Mr. Smith has an extensive knowledge of the international market, and was formerly vice-president of ABC Films, a subsidiary of American Broadcasting Corporation. Previously he was vice-president and general manager of Allied Artists International Corporation, with headquarters in London. Before that he was assistant foreign manager of RKO Radio Pictures, Inc. This post followed his activities as assistant secretary and treasurer, and acting foreign treasurer for the same company.

Another 'Lawrence'—by Wilcox

HERBERT WILCOX has bought the film rights of Terence Rattigan's Lawrence of Arabia play "Ross" for a reported £130,000—and this may result in a film race like that between the two recent Oscar Wilde pictures. For Sam Spiegel has been more than a year preparing a picture for Columbia on the same character. This version, to be directed by David Lean, is based on "The Seven Pillars of Wisdom" and is set to start in January.

Who will play the two Lawrences? Sam Spiegel at first named Marlon Brando, but the ...le is now open after tests by a number of actors. Herbert Wilcox, would like Laurence ...rvey and has already had talks with Romulus, with whom Harvey has a contract. Wilcox ... for America on Tuesday for further casting talks.

Behind the scenes Sam Spiegel is definitely one-up—he has former Minister of State ...thony Nutting on his side as "publicity co-ordinator."

John Simeon goes to Near East

JOHN SIMEON is to take up a new appointment with JAROFD in the Near East and will be responsible there for the co-ordination of sales of films distributed by The Rank Organisation.

Mr. Simeon joined JAROFD in May, 1957. After initial training in the company's Hamburg office he returned to the publicity department in London and, for nine months, was assistant to the late Anthony Downing, then Controller of Overseas Publicity.

From March, 1959, to January of this year he was in the Far East acting as relief branch manager in Singapore and Malaya, in Thailand and then in India and Burma. He has been acting as personal assistant to Colan Mac Arthur, managing director of JAROFD.

Charles Smadja retires from UA

ILL-HEALTH has compelled the retirement of Charles Smadja, vice-president of United ...rtists in charge of European production. Announcing the decision, president Arthur ... Krim stated that Smadja's retirement will become effective from December 31, but that ...e will continue to act for the company in an advisory capacity.

Smadja was one of the original group who joined United Artists in 1951, and Mr. Krim ...ated that he had been a major factor in the world-wide growth of the company.

CCC CONSIDERS NEW CENSORSHIP CATEGORY AA

A PROPOSAL for a new film censorship category was considered at the meeting of the Cinematograph Consultative Committee last week.

The possibility was discussed of introducing a category, tentatively called AA, which would be granted to films with adult themes but which do not naturally fall into the ambit of the present X category.

No final decision was reached by the committee and the discussion was adjourned to the next meeting, but no date has yet been fixed for this.

It is common knowledge that there is considerable feeling in the CEA that this particular proposal is not the complete answer to the problem. The exhibitor view is that the introduction of a new category with the designation AA might lead to confusion in the public mind.

In any case, no further action is likely to be taken until the return from the United States next month of John Trevelyan, secretary of the BBFC, who has gone there at the invitation of the MPAA for discussions with American producers and with his counterparts in the American U.S censorship system.

At the same meeting the Consultative Committee also considered a report on "the present position of cinema clubs," but no statement was issued afterwards.

Producers bid for toll-television

A BID for the complete control of the third television channel—to be operated on a toll-television basis—is to be made by British Home Entertainment.

Launched last week, the company has four film producers on the board—Major Danny Angel, who will act as joint managing director, Lord Brabourne, Anthony Havelock-Allan and Sir Laurence Olivier. Field Marshal Viscount Slim is chairman.

Other members of the board are Dame Margot Fonteyn, the Earl of Harewood, Rupert Hart-Davis, the publisher, Peter Kemp-Welch, senior partner in a leading financing house, and C. H. W. Troughton, a barrister and managing director of W. H. Smith and Sons.

Another joint managing director and possibly two more members of the board will be announced later.

The company has an initial authorised capital of £250,000, some of it contributed by members

continued on page 23

Viewpoint

FINE PUBLIC RELATIONS

ONE of the most encouraging examples of co-operation between the industry, the press and the public was seen in the West Country, last week.

In conjunction with the Plymouth Shopping Festival, the city held a Film Festival, in which all eight cinema managers in this thriving centre of picturegoing took part.

The Festival, the first since the war, was promoted by the "Western Morning News" which rightly felt that the cinemas were as important an aspect of Plymouth trade as the newly-built shopping centre.

The films submitted were separated into two categories—first and second runs. After much discussion, it was decided that the six judges should not be critics and experts, but members of the ticket-buying public—the people who really matter. (Critic Margaret Hinxman was the non-voting chairman.)

The judging was based on entertainment value and the managers certainly did Plymouth proud in finding a varied selection of good films for the Festival.

Despite local floods and the difficulty of travelling from outlying districts, the public response to the Festival was far beyond expectation. All picturegoers were encouraged to fill up voting forms and prizes were awarded to the six nearest to the verdict of the judges.

This surely is a tangible way of boosting the industry where it can do the most good. The managers agreed that the Festival had certainly stimulated the week's picturegoing: "going to the cinema" became an exciting occasion.

After the success of last week's trial run, plans are already in the offing for organising next year's Festival on a much more ambitious scale with, it is hoped, a succession of star personal appearances as added attractions.

As Plymouth is the centre of West of England activity and it is also one of the few cities where cinemas have been opening up instead of closing down, the film industry would do well to get behind this fine effort.

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Long Shots

TOLL-TELEVISION was again on the agenda for the CEA's executive committee which met yesterday, Wednesday.

The committee considered a draft of a supplementary report on toll-television which General Council asked the executive to prepare following the discussion at last month's meeting.

It was by no means certain that the draft would be accepted. As the entire question of the future of television, including toll-television, is in the melting pot and subject to government inquiry, it is extremely difficult to formulate a clear-cut policy for the association.

Therefore, the draft was put to the committee on Wednesday to ascertain whether it was on the right lines. In view of the many factors involved it is not an easy task to prepare a report that can advocate a clear-cut single-line approach to the subject.

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LORD BRABOURNE, Tony Havelock-Allan and Danny Angel, I understand, are the motivating spirits behind the formation of the syndicate of entertainment talents, business and financial interests and prestige in British Home Entertainment which, as I stated last week, has entered the toll-television stakes.

The plans of the group, as announced by Field Marshal Viscount Slim, chairman of the board, at a press conference on Friday, aim high—very high.

The group will apply for a licence to operate a third channel in Britain solely on a toll-television basis. And Viscount Slim made it clear that the company will seek full control of a nation-wide network and programming. A submission to this end, he disclosed, was being prepared to be placed before the Pilkington Committee.

In other words, British Home Entertainment is seeking a monopoly in this field of television broadcasting.

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THIS ambitious scheme appears to go beyond the known plans of industry interests. Many groups are preparing for a stake in toll-television, through the development of the coin-in-the-slot and other technical apparatus to control "purchases" of programmes, the establishment of line-transmission services that can be readily utilised in a system operating on the basis of regional or community franchises, and programme supply services.

As a matter of practical politics and for economic reasons, those avenues of approach are considered to provide the most likely means of gaining entry into the potentially rich field of toll-tv.

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VISCOUNT SLIM and his colleagues have high hopes that their bid will succeed—on the grounds that the company has no interest in commercial television and is not committed to any of the systems of toll-tv now under test or development.

The group feels that its independence strongly favours the company's selection for the job.

It would be naive to assume that that qualification alone is the essential prerequ[illegible] to attain the bonanza of a virtual monop[illegible] controlled by an instrument of free enterpr[illegible]

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FIRST, the government must accept t[illegible] principle of toll-tv in relation to the future [illegible] the broadcast services.

It must decide if frequencies can be [illegible]ared for broadcast transmission—favoured by [illegible]itish Home Entertainment — in the face of [illegible]her pressing needs, or whether it must be co[illegible]ined wholly, or partly at least, to line transmiss[illegible]n.

The government must consider if it is in the public interest to place toll-tv in the hands of a monopoly, whether publicly or privately owned.

As an alternative, a set-up based on the restricted franchise pattern of commercial television is also open to serious criticism and the government, therefore, must surely consider the advisability of spreading franchises over a wide range of interests to prevent the development of unfavourable monopolistic tendencies in this new medium of entertainment in the home.

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THE NEW group starts off with a sizeable initial capital of a quarter-of-a-million pounds to cover administrative costs in the planning and formative stages.

Obviously, the establishment of a national network, maintenance costs and the setting up of an administration for the collection of coin-in-the-slot takings involves a vast capital investment.

Viscount Slim, however, is satisfied that the backing of the group will ensure that the capital will be forthcoming.

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REGAL'S Joe Vegoda is due to leave for the U.S on Friday. His partner, Michael G[illegible], will follow a day or so later.

Their joint mission is to buy product[illegible]

John Simeon, JAROFD's co-ordinator of [illegible] in the Near East

nd to sell Regent's British pictures in and to talk about future production. f Joe's first ports of call will be the Jim Mulvey who was helpful to Joe Regal launched with the reissues of the pictures, a deal that has been mutually eous.

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COMPANY has moved along nicely modest beginning with a half-a-dozen ploitable British pictures to its credit.

packing his bags, Joe heard that "The Sidney Street" had opened very well Dublin Savoy. He was more than satisthe way the returns were holding up in city.

nd his partner are eternally grateful for port they have had from exhibitors.

a bit of production news for them. next picture, "The Treasure of Monte goes into production, with exteriors in nd studio work at Pinewood, on October 24.

he meantime, work is proceeding on the icture for Regal, "Nine Green Bottles," is expected to go into production next ry, with John Gilling producing and direct-

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A DATE has been fixed for the tribute luncheon to Sir Alex King, which is being organised by the CEA. It will be held on Wednesday, November 9, at the Trocadero restaurant, London.

Many people in the trade will want to join in the function as an expression of appreciation of Sir Alex's part in the long and arduous struggle to secure the abolition of the cinema tax, and, also, for his considerable contributions to the work of the CEA and his efforts in the interests of the industry as a whole.

As a big demand for tickets is expected, it will be advisable to make an immediate application for reservations to Ellis Pinkney, general secretary of the CEA. The price of the tickets is 32s. 6d. each.

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HAVE been hearing something of the plans of Sam Lomberg who, as I mentioned last week, s resigned—voluntarily—from National Telefilm Associates.

Sam has set up in business as a producers' presentative and is busy establishing links on international basis.

Already he has a tie-up with one of the largest candinavian production and distribution groups hich, I am told, is about to enter the British oduction field, and has ambitions for coroduction deals as soon as permissible.

Sam is acting for the group in the negotiations or the setting up of a British quota picture—he first of three initially planned. The title and other details of the first subject are expected to be announced shortly.

He is also in the market for product from other sources for distribution by the group in Scandinavia.

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IN ADDITION to the Scandinavian association, Sam is completing arrangements with several British producers to represent their interests in the placing of pictures here and overseas.

These arrangements, I gather, are on the somewhat unusual basis of an understanding that the representation will become effective only when here is mutual confidence in the marketability of the product on an international scale.

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SAM'S youthful, keen eye is firmly focused on the broad horizons of the world market, and particularly on the potential of co-production between Britain and European countries.

He has advanced ideas on distribution and exhibition, nurtured over a period and supported by a not inconsiderable experience of marketing in Britain and Europe and knowledge of U.S practices, in both the film and television fields.

Sam is confident that he is well equipped to be of useful service to independent producers in his new independent role.

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THE FINAL accounts have not been struck yet, so I cannot say how much the CTBF will benefit from the gala show, followed by a dinner and dance, which the fund's Northern branch committee staged in Newcastle last week.

But judging by the success of the evening at the Odeon and the social get-together at the Royal Station Hotel afterwards, a fairly substantial sum will come the way of the CTBF and will be gratefully received.

Certainly, the Northern branch committee did a very good job, as an example to other sections of the industry less active in the interests of the fund.

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THE BIG attraction was the provincial premiere of Disney's "Pollyanna" which was supported by a live stage show, plus the added attraction of personal appearances of Shirley Anne Field, Carole Lesley, Rosalie Ashley and Tony Wright. Patricia Bredin, too, joined the party later in the evening.

The show attracted a packed house, and Cyril Edgar was highly bucked with the wonderful reception which the Northern audience accorded to Disney's latest grand piece of family entertainment, and the unanimous praise for the remarkable performance of young Hayley Mills.

Quite apart from aiding the CTBF, the gala performance was a fine boost for the industry: it received a jolly good press and was covered by Tyne and Tees Television.

In addition to the proceeds from the performance, the dinner and the draw for prizes, generously donated by local people, the committee also did well with the revenue from advertising in a souvenir programme and from its sale at the Odeon. It is expected to make a substantial contribution to the profit.

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THE Northern committee, headed by Bill Carr, chairman, includes Cecil Sidney-Wilmot, Douglas Westwood, Maurice Dawe, Arthur Woolf, George Turnbull, Monty Mendleson, R. Bagnall, Jack Todhunter, Teddie Hinge, Carter Crowe, D. Speaker, Roy Mason and Bill Mordue.

They can take credit for all the hard work that must have gone into the organisation of a rewarding evening, and have in fact already received thanks from Drummond Scott who travelled to Newcastle to represent the CTBF board of management.

However, I know that the Northern committee will not be entirely satisfied with the result, whatever it may be, and will soon be pitching in again to do even better next time.

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THE ENFORCED absence of Lord Westwood was regretted by all. But Lady Westwood gave us the cheerful news that Bill, with characteristic fortitude, had come through the ordeal of post-accident surgery very well and was able to leave hospital for convalescence a week earlier than expected.

Bill is telling a significant tale which illustrates the formidable influence that housey-housey has upon the people of the Northern counties.

He discovered that the game was being operated on a highly organised basis in every public ward of the hospital.

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WORK on the new dubbing and music scoring theatre and sound department at Twickenham Film Studios is progressing rapidly, and production executive Guido Coen tells me that they will be completed and operating by the middle of December.

"We had planned to hold the official opening of the new facilities in December," said Mr.

continued on page 23

A national fund raising competition aimed at making £50,000 for the NSPCC was opened in London last week—with a generous send-off from Variety Club. Variety's contribution is a £6,500 house given jointly with the builders, A. J. Waite, and it will be the first prize in a "House and Thousand Prizes" contest. It is expected over a million one shilling tickets will be sold. The ceremony was launched by Lady Dorothy Macmillan at the society's headquarters in Leicester Square. Picture shows Crewman Charles Forte, Mrs. Bernard Delfont, Lady Dorothy and Chief Barker Monty Berman

News of the Week

BFPA wants FBFM to join committee with CEA

A PROPOSAL that the BFPA-CEA Joint Committee be re-formed to include the FBFM so that it could provide the necessary machinery for producers and exhibitors to exchange views and ideas, is to be put to the CEA by the BFPA.

This was agreed at last week's BFPA executive council meeting after it was reported that the meeting due to take place on October 4 to discuss the possibility of setting up a joint committee, had been postponed.

Reformed to include the FBFM, the present joint committee could fulfill the purpose adequately, members thought.

As it stood, said general secretary J. P. H. Walton at the association's press conference, the BFPA-CEA Joint Committee met perhaps only once a year. That was to decide what would be a reasonable quota level for the ensuing year.

Consultation

No new date had been fixed for the meeting between producers and exhibitors, but, said Mr. Walton, if it did decide in favour of establishing some regular method of consultation there would be no point in setting up another joint committee if the CEA agreed to "this three-cornered committee" proposed by the BFPA.

BFFA.—Difficulties experienced by producers because of a reduction in the rate of interim payments from the British Film Fund late in a 52-week period are to be discussed by the BFPA with the Agency.

Mr. Walton said certain members had expressed concern and disappointment at getting debit notes as a result of the reduction in the interim rate of payment by the agency.

Sound.—The BFPA executive agreed that the all-industry committee it set up to consider ways and means of improving the quality of sound reproduction in cinemas should be asked to remain in existence.

The committee's report, described by Mr. Walton as a "factual technical document," was adopted by the executive. It contained recommendations to all sides of the industry, he said.

Festival rules

Festivals.—The BFPA is to demand that in future the IFFPA insists on a more rigorous application of its festival rules. Discussing the policy the association should adopt at the IFFPA administrative council meeting in London on October 27-28, members agreed that it was still possible for festival organisers to "obey the letter of the IFFPA regulations without observing them in spirit."

President Arthur Watkins will make this point at the IFFPA meeting. Also, Mr. Walton commented, the time was approaching when festivals which did not make any notable contribution to the cinema "in its commercial aspects will fall by the wayside."

If they—the BFPA—did not take part other countries would "wise up to this," Mr. Walton added.

The association's export committee would be examining the festival programme on October 18. It would, said Mr. Walton, favour full support for a Moscow festival next year.

Venice festival does not deserve support

THE Venice festival has degenerated so much that it does not deserve the support of Britain unless it is radically improved.

This view is expressed in a report by a special FBFM sub-committee on international festivals which the federation's council approved at its meeting last week.

It also decided that Britain should give full support to the Cannes and Berlin festivals, should take part in the Karlovy Vary festival and should enter a film for the San Sebastian festival, even though it was not an international event of the first rank.

Pilkington.—A draft of the FBFM'S submission to the Pilkington Committee of inquiry into the future of sound and television broadcasting will be considered at the next council meeting.

KRS.—The KRS plan for a new release pattern was welcomed in principle by the council.

Another closure in Southampton

WITH THE closure of CMA's Rialto, Southampton, on November 5, the town will have lost five cinemas in five years.

The Rialto, a 928 seater, was opened in 1921.

T. D. Short, manager of the cinema for the past 4½ years, will become a mobile manager based on the Gaumont, Southampton.

'Royal Ballet' release policy is changed

RFD has changed its policy for the distribution of "The Royal Ballet," starring Margot Fonteyn and Michael Somes.

Originally, the film was released on a hard-ticket basis. Now it has been decided to permit exhibition in the normal way.

The first results of this change have been successful. Both CMA and Shipman and King have played this film recently under the new arrangement, and both report excellent business.

"The Royal Ballet" was produced and directed by Dr. Paul Czinner.

New appointments to Films Council

THE Board of Trade has appointed [ir new] members to the Cinematograph Film[Counci]—Sir Michael Balcon, K.D.Cole, P. C[or and] J. K. S. Poole.

Mr. Cole is a partner in Linklater a[Paines] solicitors, and a member of the Br[Film] Fund Agency. Mr. Connor is vice[rman] of the General Council of the Scottish [and] Mr. Poole is chairman of Pooles [rtain-] ments, Edinburgh.

The composition of the Board is now [as fol-] lows: Independent members, Sir Sydney [oberts] (chairman), K. D. Cole, P. Connor, [Lowe,] Professor Sir Arnold Plant, Mrs. Eiren[e White,] A. Wolcough; British film-makers, Sir [ichael] Balcon, John Davis, F. A. Hoare, J. [Min-] ter; Renters, Charles Goldsmith, David [Kings-] ley; Exhibitors, C. Bernstein, J. W. Da[s, E.] J. Hinge, J. K. S. Poole, Sir Philip [rter;] Employee representatives, G. Croasdell, [H.] Elvin, A. R. Mingaye, Sir Tom O'Brien.

The appointments of the last council expired on September 30, 1960, and the present appointments are for not more than three years—as prescribed in the Cinematograph Films Act, 1948.

New records in Dublin for MGM's 'Ben-Hur'

NEW theatre records set up in Dublin for MGM's "Ben-Hur" in its first week were surpassed on the second, and overtaken still further on the third.

In a cable to Charles Goldsmith in London, Peter Farrell, managing director of the Ambassador, Dublin, said: "First week 'Ben-Hur' at Ambassador creates new record. Second week exceeds first. Third bigger than second. Congratulations on a masterpiece."

The Ambassador, Dublin, is the first theatre in Ireland to play "Ben-Hur." Advance booking offices at the theatre are trying to cope with the rush of orders for future performances, and many later shows are already completely sold out.

Last month "Ben-Hur" opened in two other cities—Birmingham (at the ABC, Bristol R[ ]) and Glasgow (at the ABC-Regal).

At the Empire Theatre, Leicester Square [ ] picture is in its 44th week. Capacity houses [ ] reported for all shows since it opened there.

World premiere of 'Centenary' short

A TWENTY-minute short made by [ ]t Century-Fox, "The Call Of The Holy La[ ]d" will have its world premiere in London [ ]n December 13 with "Esther And The King" [ ]a the Carlton, Haymarket.

The film commemorates the centenary o[ ]n birth of Henrietta Szold, the founder of C[ ]d ren and Youth Aliyah and The Internat[ ]l Cultural Centre for Youth in Jerusalem.

The World Charity Premiere of Fox's Cin[ ]a Scope Eastman Color Biblical story st[ ]s Joan Collins and Richard Egan is [ ]n organised by Mrs. Isaac Wolfson, Harr[ ]y Massey, Louis J. Mintz and a committee. [ ]n Eleanor Roosevelt is patron of the British [ ]n mittee of Children and Youth Aliyah.

"The Call Of The Holy Land" was pro[ ]ed by Dorothy Silverstone, wife of the pres[ ]n of 20th Century-Fox International Corpor[ ]on.

RE DISNEY DUCT THAN R BEFORE

STR ING the enviable position of W Disney Productions, Ned Clarke foreign sales chief, told delega to the company's week-end sales ference that never before had th been so many big pictures availab to the organisation.

He lined the subjects that were piling — such as "Pollyanna," which as made Hayley Mills an international star; "Swiss Family Robi on," the British picture made in To go; "Jungle Cat," the story of two Amazonian jaguars; "The Hound That Thought He Was A Raccoon," a novelty that has been highly praised in America and "Ten Who Dared," an adventure story of men against the elements.

Mr. Clarke also gave delegates a preview of future attractions, such as the full-length cartoon feature based on Dodie Smith's best-selling novel, "One Hundred And One Dalmatians."

Preview

Dealing with "The Absent-Minded Professor," which stars Fred McMurray, Mr. Clarke said he had received a cable from Roy Disney saying that audience reaction at a sneak preview of this new comedy had "exceeded our greatest expectations" and that patrons had "roared with laughter all through the picture."

Two British productions would be among the highlights of the 1961 Disney programme. These were: "Greyfriars Bobby," presenting Donald Crisp, Laurence Naismith and Kay Walsh with Alex Mackenzie, Duncan MacRae and Andrew Cruickshank with Don Chaffey as director; and "The Horsemasters," currently filming with Tony Britton, Janet Munro, John Fraser, Tommy Kirk, and Annette Funicello and William Fairchild as director.

Cyril Edgar presided at the conference, which was attended by sales personnel from all over the country.

Mr. Edgar announced the result of the "Third Man On The Mountain" sales drive, which had, he said, been so closely contested that it had been exceedingly difficult to adjudicate.

The result was that three branches had dead-heated. They were London, Glasgow and Liverpool. The prize money would be shared.

There was also to be a consolation prize for the best individual salesman in the drive and this went to Stanley Tidswell of Leeds.

Cyril James expressed his satisfaction on the wealth of big pictures the company had at their disposal and mentioned two possible future subjects—both full-length feature cartoons— "Assault The Storm," dealing with the court of King Arthur, and a French tale, "Chanticler."

THE RANK ORGANISATION LIMITED

The following are the salient features from The Lord Rank's Statement for the 52 weeks ended 25th June, 1960

The past year has seen the continuation of the policy of diversification and development of new activities together with the rationalisation of our cinema interests.

The trading results show a satisfactory improvement which stems mainly from our film interests and to a lesser degree from our established manufacturing businesses, the new activities still largely being in the development stage.

Group Profit for the year amounted to £4,002,764 compared with £2,985,070 last year. The net profit attributable to The Rank Organisation Limited was £744,458. The preference dividend and proposed Ordinary dividend at 15%, as against 10% last year, absorbed £331,433. A bonus issue of one "A" Ordinary share for every ten Ordinary or "A" Ordinary shares is proposed.

Film Production Fewer films are being produced by the Group. These are of a type with wider international appeal and 63% of our film revenues are secured from overseas markets. Our first television series "Interpol Calling" has been well received in this country and overseas.

Exhibition The continued decline in cinema attendances has entailed another difficult year for our exhibition interests. In 1959 the fall in national attendances was 20·4% whereas ours was 16·3%. The rationalisation of our exhibition interests has continued and there is no doubt that if this course of action had not been taken the trading result would have been much less satisfactory. We have continued our policy of modernising those theatres which we intend to retain. The expenditure during the year on repairs and modernisation amounted to £1,215,000 whilst during the previous three years we spent £3,046,024.

Distribution Our organisations both at home and overseas have had another satisfactory year. Whilst turnover is down largely due to the closure of theatres we have more than retained our share of the market. Our world-wide distribution organisation is utilised to an increasing extent by producers both British and foreign.

Southern Television Limited The accounts for the year to 31st October, 1959 showed a profit before tax of £891,724. The current year's trading shows a satisfactory improvement. The company's franchise was extended to include the satellite station at Dover which commenced transmission in January, 1960.

The Group's Properties We realised we would be faced not only with disposing of surplus properties but with the redevelopment of many of those we retain. We found our properties were of such a varied nature that it was improbable they would be developed to the greatest advantage by a single developer and decided to associate ourselves with several developers to secure maximum benefit.

Ballrooms and Dance Studios These have been planned to meet modern requirements. The profits which have accrued have been up to our expectations.

Bowling Lanes Our initial operation at the Regal Bowl, Golders Green, London is highly successful. We anticipate opening within the next two/three years some 20 additional units.

Rank Precision Industries Group The development of activities continued during the year and the trading results show a modest improvement.

Rank-Xerox Limited An important new addition to the range of automatic xerographic machines, the '914' office copier, has been demonstrated and received a favourable reception.

Rank Cintel and Bush Radio Limited The new laboratory at Plymouth has been completed. Much work has been done in the instrument division in transistorising our products. New vacuum laboratories have been completed which will expand activities in this field.

Rank Laboratories (Denham) Limited is moving into the 'still' colour photo finishing field. Premises at Park Royal, London, are being installed with the latest electronic printing equipment. This plant is in operation and is able to process and print any type of amateur colour film.

Line Television We are satisfied with our investments. We have set up jointly with Rediffusion Limited a research company in the field of Pay T.V.

Retailing of Durable Goods We have acquired a number of retail shops selling and renting television receivers, refrigerators and other domestic appliances through our investments in companies engaged in this type of business. We are developing this business with the intention of having a substantial number of retail outlets.

Looking forward to the current year I anticipate profits from production, distribution and exhibition of films should not fall far short of the results achieved in the past year. As regards our other non cinema interests, the profits from these new activities should increase slowly but progressively. We should receive a somewhat larger income from Southern Television Limited. The field of processing amateur photographic colour material should be an expanding business. We shall derive a satisfactory benefit from our partnership arrangements in the redevelopment of redundant properties.

I believe we are entitled to look to the future with restrained optimism.

• A copy of the Chairman's full statement and Annual Accounts may be obtained from The Rank Organisation Ltd., 38 South Street, London, W.1.

CEA BRANCH REPORTS

Manchester appeals to local authorities for protection

MANCHESTER.—Campaigning against rowdyism in cinemas, the branch has sent letters to local authorities in its area asking them to make, and enforce, by-laws for the protection of exhibitors and their patrons.

Reporting on this at the monthly meeting, D. L. Jones, chairman, said a certain amount of success had been achieved, but some local authorities had not made up their minds on the subject. He was optimistic, however, that the branch action would produce worthwhile results.

It was reported that in Stockport, where the police were very co-operative, little trouble had been experienced and managers had made a firm stand against rowdyism.

Revenge

The chairman:—Stockport must be in a unique position. Perhaps they have a different standard of education in that town.

"Throughout the country there are cinemas where managers hate and detest Sunday night performances because of the trouble caused by rowdies."

Mention was made of one situation where the manager and two firemen turned away about 20 trouble-makers. Later that night after the cinema had closed, bricks were thrown through the plate glass doors.

Certificates.—Differing opinions were expressed on the proposal for an AA film certificate. The chairman said that exhibitors feared that an AA certificate would be confusing to the parent taking a child to the cinema.

J. Mather: Too many categories would be confusing. It would be best to keep down the number of different categories.

The view of the meeting was that the creation of a new certificate needed much more careful consideration. There was the possibility that some licensing authorities would want to see all AA films with a view to deciding whether they should be put into the X class.

Satisfactory

Licences.—Complimentary things were said about the work of the CEA negotiators on the new standard conditions for the licensing of films. It was stated that a satisfactory conclusion had been reached in the talks with KRS.

Toll-tv.—Toll-television was described as a most dangerous threat to small independent exhibitors.

D. L. Jones said he feared that this would be a development which would be exploited by the big exhibitors.

In the U.S independent exhibitors were genuinely upset by the impact of a scheme which appeared to be well backed financially.

Distribution

It meant that film producers would suppply their product for distribution direct to people's homes, cutting out the cinema middleman.

If that came about in this country, it would be a black day for the small men in the business.

S. Wild:—There is a lot of talk about jumping on the band wagon. We are told to get cracking. But how and who with?

H. Woolf said it had been hoped one of the big firms interested in toll-television would give a demonstration to members of the General Council, but he understood this had been deferred because the necessary equipment was not yet available. More information would be forthcoming when the president of the CEA returned from his visit to America.

Manchester Licences.—A statement on the new Manchester cinematograph licences was made by the chairman. The new licences would come into operation next April, he said. Some of the clauses would deal with the storage of films, the position of seating, electrical wiring and the duties of firemen. Under the new licence, firemen would be permitted to carry out other duties provided they did not interfere with the carrying out of firemen's duties.

Subscriptions increase not crippling

SHEFFIELD.—The 15 per cent. increase on subscriptions proposed from January 1 next was not really outrageous, but the scheme provided for cinemas under certain conditions to be down-graded, stated Ald. Harold S. Gent, chairman, in a letter read in his absence at the monthly meeting.

Mr. Kirkham thought the odds would be against any suggested alteration, and in any case was 15 per cent. such a crippling figure?

There was the safeguard that applications could be made to be down-graded. If there was a good case it was usually received with very great sympathy.

It was agreed that nothing should be done at this stage.

Cost will restrict toll-television

WEST LANCASHIRE.—Cost will be the factor which will restrict, if not kill, toll-television in his country, commented secretary J. F. Dobson at the monthly meeting.

F. Fennell, who presided, said toll-television would be a menace to the cinema owner and they must petition early, and petition hard, to have it rejected.

Worse than the threat to admissions was probably the effect it could have on the production side of the industry. He understood American exhibitors, independents and circuits, had subscribed 3,500,000 dollars and they hoped to raise 15,000,000 dollars to produce films to keep their cinemas going.

E. Barker (Ritz, Preston): Our biggest pull will be colour. Films on television would be in black and white.

Mr. Fennell: Undoubtedly colour television will eventually come.

One member said he understood The Rank Organisation had applied for a licence, which would permit toll-television, for the Lytham area.

Damage to films.—Members were warned to make closer inspection of film copies. In one instance a film was delivered with bad sprocket marks so close to the sprocket holes that they were not easily seen. At the particular theatre the marks were not visible on the screen because they were covered by the masking plate.

When the film was returned the renter wrote pointing out the damage and stating that the exhibitor would be held responsible for the reprinting of four double reels. An engineer's report was submitted and the claim was withdrawn.

One member said that in cases where an exhibitor had to pay for replacement of damaged film copies, he should have a right to see that damaged reels were, in fact, destroyed and were not used again

Dearer carbons.—It was stated that exhibitors would have to find anything up to £50 per annum to pay the 15 per cent. increase in the cost of carbons. This could only result in cinemas reducing playing time whenever this was possible, or, when practical, switching over to lamps.

The subject was raised by L. Howarth (Carlton, Preston) who said that the increase was blamed partly on the drop in consumption owing to cinema closures. It was ludicrous that cinemas still in business should have to pay more to help manufacturers to maintain their turnover.

Another member said that 3s. in the £ was a steep increase and carbon manufacturers were in danger of pricing themselves out in view of the convenience of the latest types of lamps.

Fire.—The importance of diligent inspection of seats after the last performance was stressed by a member who said that on the previous Wednesday night a seat and seat back were completely burned out in his theatre. It was a miracle there was not a serious fire and the perplexing thing was that the seat was in a part of the auditorium not in use that night.

LETTER TO THE EDITOR

CEA should only be concerned with exhibitor interests

IN YOUR report of the Leeds branch meeting, I am quoted as saying that "the president of the CEA was prepared to see toll-tv go to others than exhibitors in this country."

This report is inaccurate. What I did say was that I was shocked by a report of a statement by the president that the CEA would have to take into account the varied interests of all its members before opposing the introduction of toll-tv. I protested that the CEA, being an exhibitor organisation, should be concerned only with the exhibiting interests of its members and its officers should not be influenced in their approach to the problem of toll-tv by the other interests of any of its members.

A. S. HYDE.

Apprentices don't want to learn

BRISTOL.—Concern at the lack of interest on the part of employers whose boys were participating in the JAC apprenticeship scheme was expressed at the October meeting of the branch.

S. W. Savery (secretary) said he had written to every manager who had an apprentice and had only three replies reporting that these boys had left the company.

E. C. Rogers said it appeared the boys were provided with text-books which gave the answers at the back and many people were putting down the answers without explaining how they arrived at the conclusions! "We came to the conclusion that there was practically no supervision going on where these lads were employed."

There were 13 students in Bristol and the interesting fact was that in the June 1st enrolments, two boys got as far as lesson one, two reached lesson two, another three, another four, and two boys got nowhere at all.

"I think unless something is done the whole thing is going to fold up," said Mr. Rogers.

"It is fairly obvious," said R. Truem[an] Dickin, "that no one is interested in the scheme and I think that any suggestion that the secretary should chase up every boy to see he sends his papers in is just silly!"

Mr. Rogers: "One obstacle is that the chief operator is often derogatory about the whole thing and tells the boys, 'I didn't have to do this—why should you bother'."

D. Chamberlain said that basically he didn't think they were getting the type of boys who were capable of doing the work at all.

Mr. Rogers: "The JAC is searching now for an award of some kind as an incentive."

It was agreed to send a letter to CMA pointing out the concern which had been expressed at the lack of interest by the manager with the apprentice.

CTBF.—After Mr. Rogers read a letter from the organisers of the CTBF asking if Bristol would consider some effort on its behalf, it was agreed that an event such as a midnight show combined with a talent-spotting competition or something of that nature, should be organised.

World Markets

Special presentations and 70-mm. films are threat to small men

NEW YORK.—Many small theatres will have to close if the trend toward the production of 70-mm. films and special presentations continues, states Charles Smakwitz, a zone manager for Stanley Warner Theatres.

He recalls that over the years, motion pictures have been turned out for mass audiences on continuous showings basis and at moderate prices.

If the new trend continues there are bound to be drastic changes in exhibition. Many theatres, he thinks, especially in smaller towns will have to close. He expects the trend to also eventually affect drive-ins as well.

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THE Federal Communications Commission has ordered a public hearing October 24-28 on Hartford Phonevision company's application to conduct a three-year pay-television experiment costing ten millions via a Hartford television station. Exhibitors and their organisations will be accorded full legal status.

One of the issues to be decided is whether it is in the public interest to authorise the experiment. The cross-examination of witnesses will be permittted.

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MILTON R. RACKMIL, president of Decca Records, Inc. and Universal Pictures, in an address before the New York Society of Security Analysts, declared that with the exception of its first year of operations, Decca had shown a profit in every year and has paid dividends for 13 consecutive years.

He stated that Decca and Universal are in the strongest financial and operational position since their inception and that for the first time in its 48 years, Universal has no bank debt.

For 1960, the companies will report the highest net earnings from operations in the history of each company.

It is estimated that Decca will report a consolidated net profit including operations from its subsidiary, Universal Pictures, of better than 4.25 dollars per share on the 1,285,701 shares outstanding. Decca earned 1.81 dollars per share on a comparative basis in 1959.

Consolidated gross sales for the current year will be around 85 millions as against 79,900,000 dollars in 1959. He commented that Universal is Decca's most valuable asset and greatest source of income. He estimated that Universal's earnings from operations in the fiscal year ending October 30 will be better than six millions or 6.80 dollars per share on the common stock.

Mr. Rackmil observed that the change in audience response to films in the last 10 years has resulted in greater importance and significance of the individual motion picture. He attributed Universal's performance to a change from a producer of a few higher budgeted productions and 30 or more moderately priced pictures each year to an annual release programme of a select number of top quality pictures which consist not only of Universal product, but also includes productions from independent companies formed by creative artists who participate in the profits from pictures in which they render services.

The change in the production policy resulted in the sale of the studio and leaseback of the necessary production facilities and the reorganisation of the international sales force. This effected overall savings between 1957 and 1959 of slightly more than 8,000,000 dollars per year.

Mr. Rackmil told the society that the company's 12,000,000 dollars epic "Spartacus" will be one of the biggest grossing pictures of all time. It will make substantial contributions to per share earnings over the next several years and will be a continuing source of income for many years.

"Spartacus," whose engagements will be on a reserved seat, advance price basis, will be playing in over 100 cities in the United States through 1961 and in 10 countries overseas.

Mr. Rackmil announced that the company has no present intention of disposing of its 325 post-1948 pictures to television. All of these pictures with the exception of those released in the past year are on the books for one dollar and the majority of them are in colour. When and if they are sold or leased they will be on individual basis picture by picture.

A question from the audience was put to him regarding the advent of pay-television which he thought was still in the distant future but that it would arrive eventually. He and Universal will sit tight and await developments. For the present he's only concerned with supplying pictures to theatres.

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BARNEY BALABAN, president of Paramount Pictures, announced that Louis A. Novins has been elected a vice-president of the company. Mr. Novins is president of International Telemeter Corporation, a subsidiary of the company and he has been in charge of the pay-tv experiment in Toronto.

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COLUMBIA PICTURES has named Jay H. Cipes exclusive agent for the release to United States television of certain of its specialised pictures.

The films, 21 in number, most of which were produced since 1955, represent a cross-section of high quality entertainment from France, Germany, Japan, Italy, Austria, Mexico, Greece, Brazil and the Philippines. All will be post-synchronised in English and specific films will be named at a later date.—**Mel Konecoff.**

TELEMETER WIRELESS PAY-TV EXPERIMENT

INTERNATIONAL TELEMETER Co., Paramount subsidiary, has applied for a six-month experimental permit to operate a television station in Saugus, California. Telemeter has in the past confined its television efforts to pay-tv via cable.

A company spokesman said the station would be used to conduct wireless tv experiments. Speculation was that it hoped to unscramble some of the difficulties encountered in wireless pay-tv. It was reported that there would be no public participation.

Exhibitors refuse to screen Pathe tv film

PARIS.—"Doctor Cordelier's Will," the full-length Jekyll and Hyde feature made by television and directed by Claude Renoir is now ready for distribution.

Pathe is handling it, but the Exhibitors' Federation has refused to allow the film to be shown in French cinemas.

Exhibitors have pointed out that this decision was not taken against Pathe, but was intended to convince French television that the time has now come to get down to brass tacks and discuss the tv-cinema problem.

The exhibitors want firm agreement on a variety of different points including the times television screens full-length films, as well as the vexatious restrictions and the mass of red tape involved when an exhibitor wishes to use tv film on wide screen or, as is now possible, include a direct tv transmission in his programme.

The Federation will ask exhibitors in other countries to refuse to show "Dr. Cordelier's Will."

I have pointed out on several occasions that the exhibitors here are only too willing to come to an agreement with tv, and are even ready to take its product—provided it is the type of product cinemas can show in the first part of a programme.

Exhibitors are convinced that the times of showing full-length features could be modified so as not to clash with cinema schedules.

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FOLLOWING the creation of the new Pathe-Cinedis Company, which was announced recently, it has been disclosed that the two companies, which retain their identities, will collaborate both in the production and distribution fields.

The aim is to give better service, share risks in costly films and reduce overheads.

One development will be the production of films considered suitable for export.—**Henry Kahn.**

Austria pays £8 million in entertainment tax

BONN.—Austrian exhibitors have paid six to seven billion schillings (£8 million) in entertainment taxes since the end of the war.

At least 30 per cent. out of the sum was

collected through the exhibition of Hollywood films, seven per cent. through British imports.

Austrian industry and exhibitor speakers have been opposing the tax without success for years. Now, as television is making noticeable inroads into admissions, the Austrian industry is alerted to a more vigorous fight against the tax.

There will be about 200,000 registered television sets in Austria at the end of this year—there were only 73 sets in Austria in 1954.

Broadcasting in Austria is on a semi-official basis. Programmes are BBC-type with no private stations planned for the near future.

Much of the programmes are imported by film or via relay lines from Germany, Switzerland and other member countries of Eurovision, the European television network.—**Gustav Genschow.**

MPs make mockery of censorship

COLOMBO.—It is now becoming very common for Members of Parliament to object to scenes in foreign films even after the Public Performances Board has issued them certificates for unrestricted exhibition.

Recently, a week after MGM's "Never So Few" had been screened some Members of Parliament saw this film which was partly shot in Ceylon and objected to a certain scene where fighting takes place in front of a statue of the Buddha. Subsequently, this scene had to be deleted.

The Public Performances Board is composed chiefly of Buddhists who seem to think that any snatches of Christianity in a film mean propaganda for that religion.

Recently they saw "The Sword and the Cross"—an Italian film dubbed in English—and almost all the Buddhist members wanted this film banned, but the Censor Code says that only films which speak ill of a religion should be banned.

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THE new Government may shortly pass legislation which will kill the Sinhalese Film Industry.

The Buddhist Advisory Board wants the Government to ban film producers from going to India to produce films. They also want a ban placed on Indian films dubbed in Sinhalese.

Unwittingly, these people who are chiefly Sinhalese and Buddhists will force the young local film industry out of business for only in India can producers hope to produce a good film.

Spectacular films of the "Hercules" or "Goliath" type are becoming so popular—even among picturegoers who cannot understand English—that exhibitors are paying fabulous sums for these productions which may prevent the small budget films from the Hollywood and British companies coming into Ceylon.—**Kumar Devarajah.**

Federation decides to cut length of films

BOMBAY.—Members of the Film Federation of India have decided to voluntarily restrict the lengths of pictures produced during 1960-1961 to enable them to make the same number of pictures as during the previous year. This follows a decision by the Indian Government to cut imports of raw stock by 50 per cent.

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THE Indian Government has declared that carbon is an essential commodity. Now, only licence holders will be able to sell carbons and they will have to declare sales and stocks to the Government.

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THE new Film Institute, to be started by the Indian Government at Poona, will be headed by actor-director Gajanan Jagirdar.

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GUJRAT'S new Government has promised assistance to producers who are prepared to help establish a film industry in the state.

The Kerala State Government has indicated its willingness to help the only important studio in its territory—the Merryland Studios at Trivandrum.

The Merryland Studios have been in financial difficulties, and it is obvious that the Government would rather subsidise them than see the doors close.

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THE government of Madras is setting up by the end of this month a Film Institute to offer training to students in cinematography, sound engineering and film processing. The Institute will come under the Director of Technical Education with the State government.—**N. V. Eswar.**

Drive on industry to use more film

BELFAST.—A determined effort is being made to interest Northern Ireland industrialists in the use of film.

The Cine and Photographic Division of Rank Precision Industries, Ltd., for example, has just been selling the idea in the Province.

The Rank Organisation is not alone in its efforts to encourage Ulster businessmen to be "forward looking." Other smaller firms, some of them based in Belfast, have been urging commercial interests to use film both for demonstration and promotion.

The introduction of television advertising to Northern Ireland has helped. A number of firms, encouraged by their success on television are considering making a wider use of film.

What is needed, perhaps, is for some go-ahead film unit to construct a studio near Belfast. In Northern Ireland at the moment there is an absence both of production sites and processing facilities.

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RANK is in the news in another way. Ted Candy, producer of the "Look At Life" series is to fly to Northern Ireland next Monday especially to appear on Ulster Television's "Preview." He will be screening on the programme film which he shot in Ulster.

The first edition had as its guest star Anne Brogan, and United Artists, Columbia, MGM and Warner-Pathe all participated in the opening with clips of films released this week in Belfast.—**S. Gordon Duffield.**

Wilcox picture goes into Ardmore

DUBLIN.—Herbert Wilcox announc[es] that he will produce "The Reason W[hy]" screen version of Cecil Woodham Smith[e]'s book for which he paid what he described as [a] record figure in England," partly on [lo]cation in County Mayo with interiors at A[r]dmore Studios and large-scale interiors probably on the silent stage at Shepperton early in the New Year. The scene of the Charge of the Light Brigade will be filmed in Yugoslavia.

Stanley Mann has done the treatment for "The Reason Why," but no director has yet been assigned to the property. Mr. Wilcox told me he wanted a British director and he plans to spend £1,250,000 on the production, making it in colour and Technirama and with a running time of four hours, to be screened on a roadshow basis. No distributor has been [se]cured.

Questioned about the future of big films he said that they unquestionably were the films of the future, when the subject was big enough, adding that there was now nothing between them and the little local comedies.

Casting is not yet set, but Anna Neagle will be playing Queen Victoria, and Herbert Wilcox says he will seek a full star cast—Alec Guinness as the Duke of Wellington, Ralph Richardson as Lord Raglan, other names he mentioned were Michael Redgrave and Peter O'Toole.

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THE statement of the chairman (Lord Rank) to the Stockholders of Irish Cinemas Ltd., for the annual general meeting on Tuesday, October 11 comments: "The production of feature films in Hollywood, on which we rely for much of our product, continues at a level well below normal requirements.

"It constitutes the greatest single difficulty facing the industry. Happily the production of British films has been well maintained and it is expected that this will improve in quality and quantity during the coming year so as to enable us to meet the competition from television."—**Maxwell Sweeney.**

Another new cinema for Cathay

ANOTHER Cathay cinema will be opened October in Klang, Selangor, Malaya.

The opening date has been provisionally fixed for October 21, and the ceremony is expected to be performed by the Mentri Besar (chief minister) of Selangor State, Malaya.

The cinema will have 942 seats, and will be the 34th new Cathay Organisation cinema to be opened since 1955.

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(With 6-channel stereophonic sound)
and
35MM. RELEASE PRINTS
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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Hand and Renter (Butcher's)—British	60 min. (A)	Derek Bond ... Ronald Leigh Hunt Reed De Rouen	Tabloid melodrama concerning the settling of PoW camp scores in Civvy Street. Story gruesome and far-fetched, characterisation and direction uneven, but penultimate suspense strong, staging adequate and footage accommodating	Passable quota (C)
Hot Hours (Miracle)—French	86 min. (X)	Liliane Brousse ... Francoise Deldick Claude Sainlouis	Comedy about jilted country girl who wastes little time finding another suitor. Treatment a trifle laboured, but players eager, sex asides frank, backgrounds pleasing and English subtitles concise	Reliable if lengthy second (NC)
Lights Of Variety (Gaia)—Italian	93 min. (A)	Peppino Da Filippo Carla Del Poggio Guilietta Masina	Vintage Italian comedy describing low-class music hall life. Cast versatile, direction resourceful, byplay apt, backgrounds intriguing and English subtitles apt	Good art house "double bill" (C)
†Nights of Temptation (Eros)—Italian	91 min. (A)	Belinda Lee ... Jacques Sernas Michele Mercier	Totalscope and Eastman Color costume piece illustrating the notorious Borgias' lurid "night and day" activities. Script untidy and dubbed English dialogue anachronistic but players physically attractive, sex angle strong, highlights spectacular and staging superb	Good mass entertainment (C)
Pay Or Die (Warner-Pathe)—U.S	108 min. (A)	Ernest Borgnine ... Zohra Lampert Alan Austin	Semi-documentary crime melodrama containing full-length portrait of Joseph Petrosino, the Italian-born American cop who, during 1908, exposed the Black Hand gang. Characterisation sharp, direction sure, romantic asides appealing, rough stuff convincing and backgrounds true to period	Very good popular booking (C)
Shadows (British Lion)—U.S	81 min. (X)	Lelia Goldoni ... Ben Carruthers Hugh Hurd	Down-to-earth sex and racial melodrama dealing with the problems confronting two Negroes and their sister, living in New York. Acting first-class, treatment highly imaginative, human interest strong, camera work brilliant and music impressive	Excellent art house booking (NC)
This Rebel Breed... (Warner-Pathe)—U.S	86 min. (X)	Rita Moreno ... Mark Damon Gerald Mohr	No-holds-barred juvenile delinquency melodrama hingeing on race war. Length ample, but young players talented and virile, fights and chases realistic, Los Angeles backgrounds authentic, photography good and message timely, if obvious	Reliable tough hall "double bill" (NC)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

Pay or Die

Warner-Pathe. American (A). Directed by Richard Wilson. Featuring Ernest Borgnine, Zohra Lampert and Alan Austin. 9,810 feet. Release not fixed

SEMI-DOCUMENTARY crime melodrama, set in turn-of-the-century New York. It concerns Joseph Petrosino, a Sicilian immigrant, who founded Manhattan's Police Department Italian squad and met his death while exposing the notorious Black Hand gang. The true tale is skilfully characterised, and the director displays both sensitivity and showmanship. Compelling human and romantic by-play logically breaks up scenes of terror and violence, and the period backgrounds, faithfully re-created, have a mellowing effect. From the same stable as the highly successful "Al Capone," the opus confidently throws its cap at the crowd. Very good popular booking.

Story.—During a festival in New York's Little Italy, a bomb thrown by an extortion mob known as the Black Hand kills a small girl, and Joseph Petrosino, an Italian-born police lieutenant, determines to bust the racket. Later, the thugs intimidate Papa Saulino, a baker, and when Papa refuses to pay they wreck his shop and assault Adelina, his pretty grown-up daughter. Joseph, who loves Adelina, but thinks she prefers Johnny Viscardi, his handsome aide, gains permission to organise an under-cover squad. The Black Hand continues its dastardly work. Enrico Caruso, the famous tenor, narrowly escapes assassination, a jewellery store is demolished and twelve schoolgirls are killed, and Joseph receives a bomb, luckily discovered in time, on his marriage to Adelina. Joseph now feels certain that Vito Zarillo, a local Italian lawyer, is the secret head of the New York Mafia and visits Sicily to establish the connection between the American Mafia and the Black Hand. He is liquidated just after he posts vital evidence, but Johnny arrests Zarillo, and Adelina derives comfort from the knowledge that she will soon be a mother.

Production.—The picture, or rather citation, has many genuine emotional asides, arising from the hero's love for his adopted country and his happy, though brief, marriage, and these artfully offset the unbridled thuggery. Ernest Borgnine contributes a fine performance as the rugged, dedicated Joseph, Zohra Lampert makes an appealing and courageous Adelina, and Alan Austin is a likeable Johnny. Its supporting characters, played entirely by Italians, also convince. The fade-out is dignified, its "horse and buggy" street scenes are pleasantly nostalgic, and the musical accompaniment is apt. Long enough, but not too long, the film should hold and intrigue either sex.

Points of Appeal.—Authentic and strong story, first-rate acting, shrewd direction, stark highlights, sly feminine angle, flawless atmosphere and provocative title.

Nights of Temptation

Eros. Italian (A). Totalscope. Photographed in Eastman Color. Directed by Sergio Grieco. Featuring Belinda Lee, Jacques Sernas and Michele Mercier. 8,243 feet. Release December 5. 1960

LARGE-SCALE Italian swashbuckling melodrama, brilliantly photographed in Totalscope and Eastman Color. It's about a dashing young soldier of fortune who rubs arch schemer Caesar Borgia and his beautiful, though wicked, sister, Lucretia, the wrong way, but survives and finds true romance. The English-dubbed dialogue is anachronistic, but the players wear costume in the manner born and there are many hectic clashes of hardware, as well as bedroom capers. What's more, the staging beggars description. Good mass entertainment.

Story.—Diana, lovely daughter of the Duke D'Alva, is kidnapped by Caesar Borgia, a ruth-

less mercenary, who believes the Duke has been conspiring against the Borgias. Federico, a handsome adventurer, rescues her, but subsequently commands Caesar's guard. Lucretia, Caesar's ravishing sister, falls for Federico and Astore, Lucretia's lover and Caesar's aide, is consumed by jealousy. Caesar and Lucretia meet Diana while she is posing as an artist's model and Lucretia immediately gets suspicious. Astore shadows Diana and obtains proof that she and her father are the Borgias' enemies. Caesar imprisons Diana, whom he covets, but Federico frees her. Federico is later captured by Caesar's "commandos," but escapes and, after many spectacular duels, snatches Diana, again in the Borgias' clutches, from the torture chamber. Federico and Diana then make for Tuscany, leaving Lucretia and Caesar to lick their wounds.

Production.—The picture, which unblushingly uses history to serve its own box-office ends, keeps well on the move. Belinda Lee, seen in the near nude and her bath, makes a smashing Lucretia, but, oddly enough, the homicidal wench takes only one lethal vial from her amply stocked medicine chest. Jacques Sernas is a fine looking, agile Federico, and Michele Mercier wins sympathy as Diana. The rest are physically impressive. The modern English dialogue, spoken through the nose, grates, but since action counts far more than words the fault's a comparatively minor one. Swords rattle and mattress springs squeak from the start, and both the interiors and exteriors are magnificent.

Points of Appeal.—Full-blooded story, star, sex, popular romance, breathtaking backgrounds, title, Totalscope and Eastman Color.

The Hand

Butcher's. British (A). Featuring Derek Bond, Ronald Leigh Hunt and Reed De Rouen. Produced by Bill Luckwell. Directed by Henry Cass. Screenplay by Ray Cooney and Tony Hilton. Director of Photography, James Harvey. Musical Director, Wilfred Burns. 5,430 feet. Release November 14, 1960

TABLOID melodrama showing how ugly PoW camp scores are ultimately settled in Civvy Street. The plot, liberally larded with the macabre, does not lack invention, but neither the cast nor the director lends validity to the grisly shenanigans. It can, however, boast of a suspenseful and ironic twist ending, and the staging is more than adequate. Passable quota.

Story.—Captured by the Japs in Burma, Mike Brodie and Adams, British footsloggers, refuse to talk and have their right hands cut off, but, to save his own skin, Roberts, their officer, turns traitor. Years afterwards, Charlie, a one-handed drunk, found clutching five hundred pounds, is murdered before Munyard and Pollitt, police officials, can question him. Then Simon Crawshaw, a wealthy surgeon, commits suicide, and later Mike, now an embittered alcoholic, gets knifed, but manages to tell his brother, Noel, that Roberts stabbed him. Simon's cousin, Roger, is actually Roberts and he tries to dispose of Noel and Adams. Finally, Roberts, who had been hounded by Mike, comes to a sticky end on a railway track, where a train severs his hand!

Production.—The picture tells a tall story, but, although it "keeps it short," fails to maintain interest at concert pitch. Derek Bond is miscast as Roberts alias Roger Crawshaw, but Ronald Leigh Hunt impresses as Munyard, and the rest just get by. The revenge motif, despite the many amputations, is vague, but at least the climax carries a kick. Anyway, the film recently stood up as a "second" at the London Pavilion, and what more thorough acid test?

Points of Appeal.—Hectic story, willing cast, provocative title, useful length and British label.

Shadows

British Lion. American (X). Directed by John Cassavetes. Featuring Lelia Goldoni, Ben Carruthers and Hugh Hurd. 7,279 feet. Release not fixed

RACIAL melodrama, brilliantly made on a shoestring. A masterpiece of improvisation, it airs the problems confronting two Negroes and their sister, seeking a living in New York, and rivets attention without drawing conclusions or pointing a moral. The players are completely natural and the director wisely gives them their heads. Its camera work, too, is outstanding, while the jazz musical accompaniment accurately echoes the scriptless film's caressing and angry beat. Definitely a collector's piece. Excellent art house booking.

Story.—Benny, a white-skinned Negro, his sister, Lelia, also a mulatto, and their brother, Hughie, as black as your hat, share an apartment near New York's bustling Broadway. Benny spends most of his time idling and girl-chasing with his white friends, Tom and Dennis. Lelia, interested in painting and writing, and Tony, a white intellectual, have an affaire, but after Tony seduces her he discovers she's black. Hughie, a second-rate singer, confidently puts himself in the hands of his manager, Rupe, while Lelia eventually finds other fish to fry. Finally, Benny, Dennis and Tom get a hiding when they steal other fellows' girls and decide to stop drifting. This is all right for the two white lads, but Benny hasn't an anchor.

Production.—The picture looks at life through the eyes of New York's Negroes and shakes the neon-lit kaleidoscope so cleverly that the pieces fit into moving, intriguing and compulsive patterns. Lelia Goldoni contributes a touching and beguiling performance as the sensitive and fiery Lelia, Hugh Hurd impresses as the stalwart Hughie, and Ben Carruthers registers as the impetuous and aimless Benny. Its supporting characters are equally well drawn. John Cassavetes' direction is masterly and he gets the maximum effect from salient situations with the minimum of dialogue. And never an axe to grind!

Points of Appeal.—Fascinating subject, flawless acting, imaginative treatment, human angle, marvellous photography and first-rate musical score.

This Rebel Breed

Warner-Pathe. American (X). Directed by Richard L. Bare. Featuring Rita Moreno, Mark Damon and Gerald Mohr. 7,822 feet. Release December 12, 1960

NO-HOLDS-BARRED juvenile-delinquency melodrama. It's about two zealous cops, one white and the other "off-white," who ultimately win a victory over vicious young hoodlums, defeat drug traffickers and quell race riots. The tale is neither original nor richly endowed with feminine interest, but robust interplay of sharply drawn characters against authentic Los Angeles backgrounds keeps its sullen and salutary end up. It'll satisfy those who don't mind a little gristle in their red meat. Reliable tough joint "double bill."

Story.—Two young policemen, Frank, half-Negro, half-Mexican, and Don, an "Anglo-white," are assigned by their chief, Lieutenant Brooks, to pose as students and investigate dope peddling at a high school. Frank mixes with the Latin element, while Don "shadows" Buck, leader of the white mob. Frank falls for Lola, whose brother, Manuel, dominates the Mexican group, but Lola is more interested in Jimmy, Buck's stooge. Buck kills Jimmy, Manuel is arrested and Lola encourages Buck, hoping to clear Manuel. Meantime, Buck rejects his girl, Wiggles, on learning she is a Negress passing as white. At a wild party, Frank and Don are revealed as cops, but Wiggles alerts Brooks and the gang war is broken up. Buck gets his just deserts, and Frank stands by Lola, expecting Jimmy's child.

Production.—The picture, with its Anglo-whites, ebonies (Negroes) and caballeros (Mexicans), is somewhat confusing during its early stages, but eventually sorts itself out and ends on a hectic note. Rita Moreno gives a sensitive and spirited portrayal as Lola, Mark Damon is sound as Frank, Douglas Hume registers as Don, and Richard Rust convinces as the evil Buck. Veterans Gerald Mohr and Jay Novello head the supporting cast. A plea for racial tolerance gives a lofty touch to the actual fade-out, and the settings are widely varied.

Points of Appeal.—Provocative, if violent, story, vigorous team work, topicality and arresting title.

Hot Hours

Miracle. French (X). Directed by L... Featuring Liliane Brousse, Francoise D... Claude Sainlouis. 7,706 feet. Release ... 7, 1960

RUSTIC comedy, set in Provence. It... jilted girl who finds another beau, but ... he dives through many a bedroom win... door. The bucolic romp's morals are... barnyard, but a resourceful team and... treatment keep the fun within reasonable... Authentically staged and given English ... it'll amuse the majority. Reliable, if ... "second."

Story.—Left at the altar, Olivia, an ... brunette, departs from the family farm, ... panied by her young sister, Lise, and ... aunt. Bruno, a gay fellow, living in the ... house with his brother, Manuel, and sister ... Claire, pursues both girls and also ... Clemence, wife of the local garage ... Georges. Later, Bruno and Manuel quar... Bruno tills other land. Lise, convinced ... Bruno loves her, insists upon assisting Bru... excites Clemence's jealousy. Meanwhile, M... and Claire have a tiff and Manuel seeks ... but she rejects his advances. Subsequently, ... helps Bruno when the outraged Georges ... gunning for him. Olivia gets into a hu... learning about Bruno's and Clemence's af... but finally she and Bruno decide to wed ... Lise recovers from her infatuation for Brun...

Production.—The picture, truly Gallic, doesn't move at a breakneck speed, but touches of near nudity revive interest whenever the frolic is likely to flag. Liliane Brousse makes a tantalizing Olivia, Francoise Deldick scores as the younger Lise, and Claude Sainlouis registers as the rakish Bruno. Michele Philippe, Pierre Richard and Liliane Sorval also do their stuff. Its exteriors are obviously the real thing, and English sub-titles strengthen continuity. The overall's earthy enough to tickle the masses.

Points of Appeal.—Spicy tale, versatile cast and sizzling title.

Lights of Variety

Gala. Italian (A). Directed by Alberto Lattuada and Federico Fellini. Featuring Peppino Da Filippo, Carla Del Poggio and Guilietta Masina 8,465 feet. Release not fixed

VINTAGE Italian comedy, given English ... titles. It centres on a "funny man," running ... down-at-heel travelling company, who ha... roving eye and dreams of grandeur. The ... written in greasepaint, is warmly character... while sleazy music hall backgrounds s... underline its sentiment and humour. It sh... intrigue and fascinate Continental fans. G... art house "double bill."

Story.—Checco, promoter and comedian ... struggling touring company, is an incu... optimist and a incorrigible girl-chaser. ... "wife," Melina, although his co-star, shows ... concern for Checco than the troupe's fu... Liliana, a beautiful young girl, inveigles her ... into the team and Checco takes a fancy to ... He promises Liliana that he and she wil... places together, but theatrical managers are ... impressed. Eventually, a wealthy impre... covets Liliana and finds her a role in a ... musical production. At the finish, Liliana ... off by "Blue Train" and Checco t... "third" the opposite way, still accompanie... Melina and eyeing damsels.

Production.—The picture, which present... another permutation of the Pagliacci theme, ... the satirical approach, but retains the com... touch. Peppino Da Filippo cleverly suggest... temperamental and susceptible Checco. Carl... Poggio is an alluring Liliana, and Gu... Masina amuses and reaches the heart as M... Its supporting types, too, register. The ka... scopic backdrop has colour, and the c... work and music are most effective. Mad... 1949, the film, like good wine, improves ... age.

Points of Appeal.—Humorous and p... story, talented team, sensitive and showm... treatment, title and fluent English sub-titles.

...our Films

by JOSH BILLINGS

We... End

WH... a wonderful change for the better has come ...er the West End cinema box-offices during t... last twelve months. Less than a year ago t... super-super barely paid for its keep, now, avera... indifferent and even downright poor pictures ... taking big money. In fact, every evening i... maculately clad managers can be seen groan... under the weight of lolly as they stagger t... their bank's nearest night safe. The boom has y... to spread to the suburbs and provinces, but g... it time.

Apropos the above paragraph, few press boys and girls and fewer exhibitors had a kind word for "Foxhole In Cairo" (British Lion—British). I, too, found the factual spy melodrama far from exciting, but it had a near record opening Thursday at the Odeon, Leicester Square, and never let up. Completely flabbergasted by the film's immediate and sensational success, I asked manager Peter Hall how audiences were reacting. His reply was "Favourably." It looks as if British Lion has stumbled across a real "sleeper."

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WHEN the Hammer boys make a thriller they go all out for the mass market and to Hades with the highbrows. Their latest, "The Two Faces Of Dr. Jekyll" (Columbia—Megascope—British), got severely "knifed" by most critics, but refused to lie down. Just the reverse, it did a burster at the London Pavilion throughout the week-end.

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THE other new film, "The Dark At The Top ... The Stairs" (Warner-Pathe), received rather ...xed notices and I'm not altogether surprised. ... reason is that it's much more of a woman's ...n an egghead's picture. The ladies, accom...nied by men, are stoutly supporting the mari... melodrama at the Warner Theatre.

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A COUPLE of weeks ago, "The Time Machine" (MGM—Metroscope), a screen adaptation of H. G. Wells' science-fiction classic, was launched at the Odeon, Marble Arch. It rocketed straight into the box-office stratosphere and what's more it's stayed there. Its triumph is all the more remarkable when you realise that it has no star values. Get after "The Time Machine."

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"IT STARTED IN NAPLES" (Paramount—VistaVision) ends its stay at the Plaza today. The delightful comedy, co-starring Sophia Loren and Clark Gable, has been scoring freely on release, but its West End take hasn't been affected. Tomorrow, "Psycho" (Paramount), the Alfred Hitchcock thriller with the Midas touch, returns to its "old home."

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SO FAR as I can gather, "Surprise Package" (Columbia—British) enjoyed a satisfactory three weeks' run at the Leicester Square Theatre. With Yul Brynner, Noel Coward and Mitzi Gaynor in its cast, the satirical comedy certainly has attractive billing. On Thursday, "The Giant Of Marathon" (MGM—Dyaliscope—Italian), takes over. The last-named is a mighty spectacle featuring Steve (Mr. Universe) Reeves.

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"LET'S MAKE LOVE" (Twentieth Century-Fox—CinemaScope) is doing fine at the Rialto, Coventry Street, following its money-spinning sojourn at the Carlton, Haymarket. An unsophisticated comedy, co-featuring Marilyn Monroe, Yves Montand and Frankie Vaughan, it's making a particular appeal to sophisticates. In this business, you aim at one target and frequently hit another!

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THE RITZ continues to rake in the shekels with "Doctor In Love" (Rank—British), the comedy that doesn't grow stale. I can assure you, few, if any, of this year's films will outgross "The Doctor"

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THERE'S been a steady demand for "High Time" (Twentieth Century-Fox—CinemaScope) at the Carlton, Haymarket. "The Groaner," enthusiastically supported by talented young players, puts the collegiate comedy musical well and truly over.

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"POLLYANNA" (Disney) carries on for another week at Studio One, Oxford Street. The period comedy melodrama, highlighted by a dazzling performance by Hayley Mills, has earned a stack. Its successor will be "Jungle Cat" (Disney), a true life adventure melodrama. I hear it's topnotch.

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THANKS to some titillating stills, "Too Hot To Handle" (Warner-Pathe—British) hasn't done at all badly at the Astoria, Charing Cross Road. Tomorrow, "Pay Or Die!" (Warner-Pathe), a crime melodrama dealing with the Mafia, which terrorised New York at the turn of the century, arrives.

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THE weather varies, but there is no change in the high take at the Cameo-Royal, Charing Cross Road. "The Nudist Story" (Eros—British) goes on attracting the sort of money that warms exhibitors' hearts. Give it a trial!

PROSPER WITH ANGLO!

On release

LAST WEEK, "Hannibal" (Warner-Pathe—SuperCinescope—Italian) started its rounds and, although not quite in the "Hercules Unchained" or "The Last Days Of Pompeii" class, is really making its presence felt, particularly in popular and industrial halls. Incidentally, it has a U certificate and this, needless to say, boosts matinee and late afternoon trade.

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WHILE on the three legs of its London runs, "Let's Make Love" (Twentieth Century-Fox—CinemaScope) found the going a bit hard. During the whole of this period it made a fortune in the West End and is still scoring at the Rialto, Coventry Street. Why its somewhat cool reception in the suburbs? Search me!

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"THE APARTMENT" (United Artists—Panavision) is doing extremely well. True, the polished comedy drama meets some sales resistance in "low quarters," but the better the district the higher the figures. Lucky those who have "The Apartment" reserved.

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GRAND news about "It Started In Naples" (Paramount—VistaVision). The film is appealing to all classes and making a definite hit on the National circuit. It's remained at the Plaza during its suburban tour, yet people have been eagerly paying West End prices to see the comedy.

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"A FRENCH MISTRESS" (British Lion—British) finished comfortably on the right side. Its receipts fluctuated a little at the start, but the romp soon got into its stride. Make no mistake, "A French Mistress" will keep you out of trouble!

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COLUMBIA has two X certificate "double bills" around at the moment. One, "Never Take Sweets From a Stranger" (Hammer—British) and "Come Dance With Me" (French), is clearly registering on the ABC circuit.

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THE OTHER Columbia X certificate set-up, "Let No Man Write My Epitaph" and "Murder By Contract," opened promisingly on the National circuit. It's a heavy, yet thought-provoking and holding bill.

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NORMAN WISDOM'S latest, "There Was a Crooked Man" (United Artists—British) got off on the right foot. It's good escapist fare and, of course, suitable for all classes and ages.

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THE RANK "double bill," "Piccadilly Third Stop" (British) and "Three Moves To Freedom" (German), hasn't brought home the bacon. The former is a fast-moving crime melodrama, but the second, an anti-Nazi melodrama, dawdles.

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WHEN in doubt go for tried and tested reissue programmes. Here are three from RFD: "The Glenn Miller Story" (Universal) and "A Town Like Alice" (British): "The Wind Cannot Read" (British) and "To Hell And Back" (Universal); and "The Purple Plain" (British) and "Man Without A Star" (Universal). CMA, ABC, Essoldo and Granada have played and are playing them and can vouch for their box-office worthiness. They're putting many a new bill to shame!

RENTERS' NEWS

Paramount product conferences in Hollywood

PARAMOUNT executives Barney Balaban, president; Paul Raibourn, vice-president; George Weltner, vice-president in charge of world sales; and Russell Holman, eastern production manager, recently visited Hollywood for product conferences with Jack Karp, head of Paramount studios, and Martin Rackin, in charge of production.

The series of meetings embraced the company's intensive schedule which will see eight feature pictures placed in production by the end of the year.

Paramount's shooting programme commences with launching of production on Howard Hawks's "Hatari!" starring John Wayne, in Tanganyika, and initial New York filming of Jurow-Shepherd's "Breakfast at Tiffany's," with Audrey Hepburn and George Peppard.

'On the Double'

During October filming will also begin on the Shavelson-Rose production, "On the Double" starring Danny Kaye. Perlberg-Seaton's "The Counterfeit Traitor," starring William Holden and Lilli Palmer, will continue filming in Copenhagen and Stockholm.

In November production will be resumed on Perlberg-Seaton's "The Pleasure of His Company," with Fred Astaire, Debbie Reynolds, Lilli Palmer, Tab Hunter, Gary Merrill and Charles Ruggles.

Hal Wallis will also start shooting Tennessee Williams's "Summer and Smoke," with Laurence Harvey and Geraldine Page, which will be directed by Peter Glenville. Additionally set for a November start is Jerry Lewis's "The Ladies' Man," in which he stars with Diana Dors. "Ladies of the Big House," a drama to be produced by Bryan Foy, will round out the programme.

Forthcoming Paramount releases discussed at the conference were Hal Wallis's "G.I. Blues," starring Elvis Presley and Juliet Prowse; Jerry Lewis's "CinderFella," starring Lewis with Ed Wynn, Judith Anderson, Anna Maria Alberghetti and Count Basie and his Band; Ray Stark's "The World of Suzie Wong," starring William Holden and Nancy Kwan, with Sylvia Syms and Michael Wilding; and "A Breath of Scandal," starring Sophia Loren, Maurice Chevalier and John Gavin.

Harvey goes into new Goetz film

"BORROWED LIFE," the new Erich Maria Remarque novel, will be filmed for Columbia by William Goetz Productions, with Laurence Harvey as one of the stars.

The novel, which will be published in the United States next spring, will be the next William Goetz production for Columbia following the recently released "Song Without End—the Story of Franz Liszt" and "Cry for Happy," which just completed filming in Hollywood with Glenn Ford and Donald O'Connor. "Cry for Happy" is being prepared for release in March.

"Song Without End" opened to record-breaking business at New York's Radio City Music Hall, followed by other successful openings in London and Washington.

A screenwriter will be assigned shortly for "Borrowed Life," which will go before the cameras early next year as one of Columbia's most important productions.

"Borrowed Life" is set in the mountain country of Switzerland, France and Italy, where actual locations will be filmed.

'Ocean's Eleven' ends fine run at Warner

WARNER-PATHE'S "Ocean's Eleven" left the Warner Theatre with a fine record behind it.

The first two week-ends' figures for the Technicolor picture broke all-time records at the theatre for receipts, advance bookings and attendances.

The business for the sixth and final week-end fell only slightly short of that level and the picture maintained a consistently excellent standard throughout its run.

Leaving the Warner to make room for "The Dark At The Top Of The Stairs," "Ocean's Eleven" began its general release last week. The star cast of Frank Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford and Angie Dickenson began drawing the crowds from its first performance.

"Ocean's Eleven" was produced and directed by Lewis Milestone.

Delays force Tracy to leave 'Devil'

UNFORESEEN delays in the start of principal photography on Columbia's "The Devil at 4 O'Clock" has forced Spencer Tracy to withdraw from the picture, which is to star Frank Sinatra.

When the deal was originally set up, Tracy was given a December 16 stop date by Columbia to assure his availability to star in Stanley Kramer's production of "Judgment at Nurnberg," a commitment made prior to his deal to star in "The Devil at 4 O'Clock."

Due to the delay in starting "The Devil at 4 O'Clock," the studio considered it too hazardous to assure completion of Tracy's services in the film by December 16—particularly in view of the fact that the picture will be shot almost entirely on location. As a result, Tracy had no alternative but to withdraw.

British Lion double scores in Newcastle

"ENORMOUS BUSINESS" is British Lion's claim for the special Newcastle pre-release screening of its double bill, "The Mobster" and "City of the Dead." General release is on November 21.

"The Mobster" stars Steve Cochran and Lita Milan. "City of the Dead" is an X certificate drama of witchcraft.

British Lion is releasing the programme in association with Britannia.

Fox to film 'Ulysses'

TWENTIETH CENTURY-FOX has bought for producer Jerry Wald film rights to James Joyce's controversial novel, "Ulysses."

Having produced such dramatic and successful films from Faulkner's "The Sound and the Fury," and Lawrence's "Sons and Lovers," Wald is confident that "Ulysses" will also make a fine picture.

Hoover-Columbia co[n]test attracts 50,000

CLAIMED by Columbia to be one o[f] the most extensive and successful promotion t[ie]-ups between a commercial firm and a film c[om]pany, the "Our Man in Havana" co[m]petition, organised jointly by Hoover Ltd., and C[o]lumbia was concluded with the presentation of t[he] prizes in London.

Nearly 50,000 entries were received f[ro]m all over Great Britain and the tie-up was ba[se]d by an unprecedented newspaper and dealer w[in]dow advertising campaign.

Winner of the first prize (two weeks' ho[li]day in Havana for two, with £250 spending mo[ne]y, or the equivalent of £1,000 cash with a c[om]plete range of Hoover products; including H[oo]ver-matic, de-luxe cleaner, polisher and sc[ro]bber, iron and Dustette) was D. McLaren of Edinburgh.

The second prize (Hoover washing ma[chi]ne, Spinarinse, junior cleaner, Dustette and iron) went to Mrs. Patricia Tolmaer of Liverpool.

The prizes were presented by June Thorburn.

Mr. and Mrs. McLaren and Mr. and Mrs. Tolmaer spent the day in London as guests of Hoover, Columbia and The Rank Organisation. The programme included a visit to the Hoover factory at Perivale, Middlesex, a visit to see Columbia's "Surprise Package" at the Leicester Square Theatre, a trip to Shepperton Studios to visit the sets on Carl Foreman's "The Guns of Navarone" and Victor Saville's "The Greengage Summer," a cocktail reception in the evening to receive the prizes, and finally, supper and a cabaret show in London's West End.

Miracle sets premiere

MIRACLE'S "Love and the Frenchwoman" is to be given its UK premiere at the Cameo-Poly early in December. The film has just opened to record business in Paris, 71,108 patrons have seen it in the first week at the Rex and Normandie cinemas.

At the 3,300-seater Rex the picture, which stars Martine Carol, Dany Robin, Annie Girardot and Robert Lamoureux, recorded the biggest box-office take since "Gone With The Wind" and has been retained there indefinitely.

Disc lift for Anglo

ANGLO'S "Circus of Horrors" is receiving excellent publicity in Germany from the 40,000 sales of the record "Look For a Star"—the theme song of the film.

"Circus Of Horrors" is a Julian Wintle-Leslie Parkyn production, directed by Sidney Hayers, and stars Anton Diffring, Erika Remberg and Yvonne Monlaur.

Two records topped

ANGLO'S "Carry On Constable" and "Please Turn Over" have topped two records in New Zealand. An all-time record was created for Peter Rogers's "Carry On Constable" at Christchurch and, for "Please Turn Over," an all-time record was set at the opening at the Century, Auckland.

The news was cabled to Anglo by D. Russe Rankin, of British Film Imports, New Zealand.

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Production

by BILL EDWARDS

TIME OUT . . .

. . . on the set of Metro's "The Sleeping Partner," at MGM Boreham Wood, for director Basil Dearden, producer Michael Relph and the stars of the picture—Stewart Granger and Haya Hayareet

MGM Boreham Wood today, Michael and Basil Dearden finished shooting "The Sleeping Partner." This is their picture this year and, along with another start at the end of December, makes them busiest independent production team in British studios.

Asked Michael Relph how they were able to maintain such high output.

"I suppose the answer to that," he said, "is that over the years we have acquired the facility of really working together, of having complete confidence in each other. This means that as soon as shooting starts on one picture whoever is not directing can get down to thinking about the next—without having to worry what the director is doing on the floor.

"We always have several scripts in hand and have learned how to concentrate on more than one subject at a time."

Pattern

Apart from the fact that all their pictures have box-office appeal, it is difficult to draw a pattern from the Relph-Dearden programme. Work this year, for example, has ranged from the melodramatic "League of Gentlemen," through the wildly improbably "Man in the Moon" and on to the suspenseful "The Sleeping Partner."

"The Sleeping Partner" is an unusually exciting thriller set in London and has a can't-be-revealed ending. It stars Stewart Granger and Haya Hayareet.

"We do not pin ourselves down to any particular type of film," said Relph, "but we do try wherever possible to use situations and backgrounds we know well—'Man in the Moon' was an obvious exception!

"We do not believe either in the outrageous type 'international picture,' with heaps of foreign stars and foreign locations. Why should we make an American picture, for instance, when the Americans make them so much better? We think our best chances abroad are with indigenous British pictures which have a universally understood theme and point of view.

"I believe it was this that made 'Sapphire' a success internationally, although at the time we were told this was exactly the sort of picture we shouldn't be making."

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AT LEAST five more productions are planned for Allied Film Makers—the production-distribution co-operative composed of writers, actors and directors which was set up recently in conjunction with The Rank Organisation.

Michael Relph and Basil Dearden have two. The first is an original by James Kennaway ("Tunes of Glory") called "The Mind Benders."

It's an offbeat story based on scientific facts. The other is by Janet Green ("Sapphire") and is tentatively called "Boy Barrett." Like "Sapphire" this is primarily a detective story with a certain social comment to make—this time, the blackmailing of homosexuals.

Richard Attenborough and Bryan Forbes are also preparing two subjects, and the fifth will be provided by director Guy Green.

In backing Allied Film Makers, The Rank Organisation chose a system of channelling finance by putting its faith in creative talent, rather than in financing individual pictures.

Following the success of "League of Gentlemen" John Davis underlined this trust by putting up the end money, too, for "Man in the Moon."

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NORBERT T. AUERBACH has joined Warwick Films and will represent the company in Europe. Former Continental manager for Columbia he will participate in Warwick's Continental production activities in addition to supervising European sales and exploitation.

Warwick plans three films with Continental backgrounds next year. "Oliver Cromwell," scripted by Ken Hughes who will direct, goes before the Super Technirama 70 cameras next March. Battle scenes will be filmed in Yugoslavia.

Also set for Yugoslavia in the same process is "The Long Ships," based on Frans Bengtsson's book. The third big project is "Cain and Abel" which will be filmed later in the year in Spain.

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AFTER more than a year's preparation, producer Jon Pennington starts work next March on "The Valiant"—the story behind the blowing up in 1941 of the British battleship at Alexandria harbour. The picture, a BHP production for United Artists' release, has six or seven weeks' location in Naples before returning to Shepperton for interiors.

Said producer Pennington: "This is the

continued on page 22

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Television

by TONY GRUNER

A new television series is now under way at Elstree studios—"The Pursuers." It deals with the adventures of a police dog and its handler and stars Louis Hayward.

The nine episodes are being made at the rate of two a week and the production supervisor is Frank Green, associated for many years with producer Alan Towers. What is unique about "The Pursuers" is that it was financed mainly from British and Commonwealth sources.

The production company, Crestview, is a partnership of Ian Warren and Tom Donald, of Global Films, who have been for many years associated with the export side of film and television business.

With them are Donald Hyde and Jack Gross, two former members of the Gross-Krasne Organisation, who last year made "Glencannon" at Elstree studios with actor Tom Mitchell.

The four men, Warren, Donald, Gross and Hyde ("The Pursuers" is Hyde's idea), brought into the series actor Hayward and an all-round experience of the tv business.

UK rights

They closed the deal with ABC television for the UK rights of the series and through this have achieved a "favoured nation" treatment regarding studio rentals at Elstree.

Next, a deal was concluded with Australian Broadcasting Corporation, which is represented by Global in this country, for the Australian rights of "The Pursuers."

Finally, the National Film Finance Corporation came in with a substantial contribution towards the cost of the project.

This would not be sufficient to guarantee any success for "The Pursuers" unless one other factor (outside the entertainment value of the series) existed—if Crestview had not reached a fundamental decision about production costs. The selection of Green to handle the technical side was not fortuitous.

One of the most experienced men in tv production, he has also earned his reputation in cutting costs to a minimum.

Competitive

With Towers he initiated the two-episodes-a-day system for "Dial 999" and it is this system, with modifications, which has enabled Crestview to produce the series at a competitive price.

Naturally, the company is opposed to revealing figures, but reports indicate that the production cost of each episode is well under £7,000 and may be as little as £5,500.

Thus the series with a big name star, a UK and Australian guarantee, appears to have a fair chance of securing a good profit from the American market.

The Danziger operation, which has been criticised in some parts of the industry, has always been based on this policy—"If the series is right and the price is right, the Americans will buy."

Compare the situation with other series costing between £9,000 and £10,000 per episode which have to be sold in the States.

After missing the prime time they are then obliged to sell at a weak price which, minus distribution charges, usually means little or no profit to the original producer.

Crestview, on the other hand, will take the entire series to the States next year. And because they have been economically made, they can accept a price which, say a company like ITC with "Danger Man," would have to reject as uneconomic.

Overheads

When I spoke to Ian Warren this week, he explained some of the thinking behind this operation. "From the outset we were determined to cut overheads to a minimum. We were against trying to make a U.S deal first, leading to some high-powered New York executive travelling here at a large fee supervising production and generally getting in the way.

"We believe that there is a great deal of wastage of time and money in television production and this can be overcome by careful planning, a decision to obtain scripts well in advance, the leap-frogging system of achieving two episodes a week, and deferments all the way round so far as the top executives are concerned.

"Of course, this has been a heavy burden for Louis Hayward, but here is a gifted artist and experienced actor, who can cope with this situation and, backed by a fine team of technicians, we believe there will be no loss of production value, acting value or any other values associated with the series."

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THE Associated Broadcasting Corporation of America is the last of the three networks to set up a selling organisation in this country. Both CBS and NBC have for many years been represented over here by top men with quite a large size staff to cover the buying, selling and producing side of their British and European operations.

ABC has now reached agreement with Robin International Inc. for R. I. Films Ltd. of London to distribute its product in the United Kingdom, Europe, Africa and the Middle East. Sir David Cunningham, formerly associated with Sir Alex Korda is one of the directors of R. I. Films and will be particularly involved with the selling side of the ABC programmes.

He told me this week that discussions for co-production over here were also taking place. Among the series he will be offering to the BBC and ITV are such shows as Bing Crosby specials, "The Three Musketeers," "Man With A Camera," "The People's Choice" and "Jim Bowie."

Sir David declared that all these were new shows. He may well find it difficult to get past the 14 per cent. quota unless his co-production discussions turn out to be fruitful.

Mere representation in Great Britain, as both CBS and NBC have long since discovered, cannot mean extra business unless the programmes are of an extraordinary high quality or the companies themselves participate in some form of co-production whether tape or tv film.

It will be interesting to watch the progress of the American Broadcasting Corporation in this country during the next few months.

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DOES the resignation of Sam Lomberg, European sales chief from National Telefilm Associates Inc. mean a decrease in the activities of this company over here?

Not so, says Vernon Burns, British and European head of NTA. Burns, however, who is usually forthcoming about his television plans named no names about either shows being sold or production being planned in Britain.

He did tell me, however, that business was good in Europe and that his company hope to make two feature co-productions in the near future.

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ENTRIES in the First International Television Festival at Monte Carlo have been so numerous that the deadline for entries has been extended to December 1, and the festival itself has been put forward to January 16-21, 1961.

Herbert Sussan has been named special adviser to the festival committee. Mr. Sussan has set up a closed-circuit system by which entries will be beamed from Radio Monte Carlo to the Gaumont Theatre in Monte Carlo for viewing by the jurors, press and public. A special system of translations has been arranged.

The first juror to be announced for the festival is Dame Judith Anderson, the Australian-born actress.

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Showmanship

by FRANK HAZELL

COMPLETE honesty in advertising is something no one expects. The art of showmanship is one of exaggeration, and the public acceptance of this has become so fundamental that if an advertiser stated the facts, the man in the street would still receive them with reservations.

Recently there have been a number of instances where film advertising has grossly deceived the public.

I saw a publicity blurb the other day which read: "From the pages of 'The Ten Commandments.'" In fact, the film had nothing to do with "The Ten Commandments."

Take a look at the advertising for the many spectacle films which have been screened recently, cover the titles and you'll find it's difficult to tell one from the other.

This is not dishonest, it's just lazy showmanship. But if the public sees a film that's quite different from the one advertised, then it's dangerous for the industry.

It's legitimate for publicists to look for the best in other people's work and to adapt and extend the ideas to suit their own campaigns, but to lift the whole of a campaign, and to use another film's title as a by-line for your own picture is not showmanship in any sense of the word.

THE COMPANY OF SHOWMEN

Dead-heat in AKC competition

ANOTHER leg of the Showmen's Certificate Award for managers with the Army Kinema Corporation in Germany is over. This time the result was a dead heat between **W. Hall,** of the Elizabeth, Krefeld, and **L. Powell,** of the Globe, Hanover.

The prize-money is therefore divided, and each will get a KINE. Showmen's Certificate.

W. Hall gets off again to a flying start with an eye-catching home-made display for "Edge of Eternity."

A 3D backcloth was prepared by the cinema's operator, and the lettering, cable car and other illustrative items were cut out of cardboard and pinned to the backcloth.

To add depth to this 15-ft. display it was illuminated with red and flooded in the front by a bank of green footlights. A mobile display was also arranged for "Terror in the Midnight Sun" and, with flying saucers and flashing lights, caused more than a passing interest.

L. Atkins, Globe, Düsseldorf, marks up three credits for "The Navy Lark," "Inn for Trouble" and the "Royal Wedding" film.

For each, the displays were tasteful and his front-of-house for the "Royal Wedding" film deserves special mention.

Now a new contest is under way, and the holidays being over I would like to see more campaigns from AKC managers.

W. G. Brooks, Ritz, Market Harborough, had some good press for his theatre's participation in the popular Trades Fair.

Part of this annual event is the selection of "Miss Trades Exhibition" and as this is not the usual swimsuit affair, it draws a much more representative entry with a wide local following.

Press, as always with these events, was exceptional, and I notice that in each report prominence is given to the Ritz and the part it played in the promotion and presentation of the contest.

F. J. Hyland, ABC, Londonderry, has three large windows over the main theatre entrance, and for "Hercules Unchained" he mounted on them a large cut-out illustration.

These windows dominate the front-of-house, so the choice as a display centre was obvious, but the professional manner in which the display was carried out must have been reflected in the box-office takings.

The final proof of the effectiveness of a cinema display is when the local press considers it suitable for pictorial coverage.

E. G. Lennard, Palladium, Midsomer Norton, arranged an attractive display of models for "Sink the Bismarck!" which he [illegible] into a general backcloth of this fam[illegible] action.

The press thought the display had [illegible] advertising interest and published a pic[illegible]

Stanley Holman, Plaza, Plymouth, second prize for his float on "Travelli[illegible] which he entered in the local carnival a nudist film, so I like the tie-up [illegible] weight travelling cases!

Nat Matthews, Ritz, Leyton, reports paign for "Hercules Unchained" in [illegible] so of press cuttings.

For the regular items there were to[illegible] with beer, the bicycle company and [illegible] on body building.

Nat's own brand of showmanship in[illegible] menu card which was distributed restaurants, cafes and pubs.

This was a fine piece of showmans[illegible] with the help of the Italian Embassy th[illegible] card was illustrated and arranged as a [illegible] tribute to Joe Levine.

To take just one of the courses—"B[illegible] Steve Reeves e Primo Carnera" with "[illegible] Verts a Spectacle," "Petit Pois Warner[illegible] The wine to go with this course was "C[illegible] Levino Perpetuo."

To quote out of context like this obviously does not do the idea full justice, but the public must have found it amusing—an ideal way of getting home the "Hercules" message.

By arrangement with a wrestling promoter, a car-lifting exhibition was staged in the theatre's car-park and the public was invited to participate. A challenge cup was awarded to the winner, who turned out to be the Southern Counties weight-lifting champion.

The next "Nat Special" was a modern chariot race. This was staged with the West Essex Car Club with Go Karts and again gave the press boys a field day.

On each item the press was outstanding and these gimmicks added much to the normal campaign efforts—touring float, attractive front-of-house and dozens of tie-ups.

The campaign gave the massive national coverage a local twist with fine results.

David Morgan, editor, *Bristol Evening World*, presents publicity awards to managers of CMA's S[illegible] Western Region, at the Odeon Theatre, Bristol. Winners were: R. Crawshaw, Odeon, Taunt[illegible] £100, R. E. Gordon, Odeon, Llanelly—£75, B. I. Craig, Odeon, Cardiff—Showmanship Star[illegible] F. W. Pearce, Gaumont, Trowbridge—CMA Circle of Showmen Plaque. Left to right: Front R[illegible] M. Trezise, Gaumont, Stroud, B. I. Craig, Odeon, Cardiff, David Morgan, L. V. Crews, CMA [illegible] Western regional controller, F. W. Pearce, Gaumont Trowbridge, L. H. Harman, Gaumont, We[illegible] Super-Mare, R. E. Gordon, Odeon, Llanelly. Centre Row—R. H. Heaslewood, Gaumont, Tau[illegible] K. Andrews, Odeon, Kingswood, H. S. Bish, Gaumont, Chippenham, S. Pitman, Gaumont, F[illegible] Back Row—F. R. Hozier, Odeon, Bristol, R. M. Moss, Coliseum, Newport, E. D. Barton, O[illegible] Bath, A. Davids, Gaumont, Worcester, W. A. C. Hall, Capitol, Cardiff, S. H. Bowen, Odeon, Nev[illegible]

The Showman also commends . . .

Figures in parentheses indicate number of credits

R, R. M., A/M., Whiteladies, Bristol: Hell is a Expresso Bongo, A Summer Place, Inn for le, The Angry Silence, Moment of Danger, on Constable (7). **Anthony, E. H.,** on, Harrow: Sergeant Rutledge, The Rise ll of Legs Diamond, Goliath, The Trials of Wilde (4). **Archer, D. J.,** Empire, Coventry: et Married, The Trials of Oscar Wilde, or Scoundrels, Sands of the Desert, Peeping **Adams, D. G.,** Regal, Kirkcaldy: Public **Allen, A. A.,** Regal, Sidcup: The Hell is a City, A Terrible Beauty, Let's ied, School for Scoundrels (5). **Abbots,** egal, Newbury: The League of Gentlemen, ore With Feeling, School for Scoundrels, as That Lady? Let's Get Married, The n Road, The Unforgiven (7). **Alexander,** A/M., ABC, Dundee: School for Scoundrels, h and the Barbarians (2). **Affolter, L. M.,** Crewe: Make Mine Mink. **Ackroyd, R.,** Newton Abbot: Doctor in Love. **Amerena,** C., Odeon, Ramsgate: Sleeping Beauty. **Askew,** M., Odeon, Kenton: The Last Days of mpeii

BE MBLES, D. T., A/M., Ritz, Huddersfield: ath and the Barbarians, The Trials of Oscar lde, Hell is a City, Newsreel publicity, Cash Call, School for Scoundrels (6). **Bigny, E. C.,** ss, Warrington: Inn for Trouble, Children's club, ess publicity, Two-Way Stretch, Bottoms Up, The un's Story, Public relations, The Angry Silence **Byars, S. M.,** Rex, Riddrie: The Jayhawkers, The Stranglers of Bombay, A Summer Place, Jazz Boat, The F.B.I. Story, Please Turn Over (6). **Baron, B.,** A M., Ritz, Bradford: Goliath, Peeping Tom, The Last Voyage (3). **Bullock, A. D.,** Palace, Erdington: On the Beach, Conspiracy of Hearts, A Touch of Larceny, Public relations (4). **Barton, F.,** Elephant and Castle, Southwark: Public relations. **Brown, L. J.,** Ritz, Felixstowe: The League of Gentlemen. **Barton, E. D.,** Odeon, Bath: Doctor n Love. **Barnes, E.,** Gaumont, Stoke: Against the Flags. **Beetles, B. W.,** Odeon, Cheetham Hill: Who Was That Lady? **Barr, R. E.,** Astoria, Glasgow: One of Silence. **Bish, H. S.,** Gaumont, Chippenham: Our Man in Havana. **Bailey, J. M.,** A M., Palace, Lancaster: The Trials of Oscar Wilde, The Last Voyage (2). **Bridger, A. P. C.,** Ritz, Maidstone: The Angry Silence, School for Scoundrels, The Trials of Oscar Wilde (3). **Brooks, W. G.,** Ritz, Market Harborough: The Scarface Mob, Newsreel publicity, Stage show, May Wedding, Public relations, Moment of Danger (6). **Bolton, H. R.,** Palace, Eltham: Bluebeard's Ten Honeymoons, Inn for Trouble, Newsreel publicity, Hell is a City, The Rise and Fall of Legs Diamond, Goliath, The Trials of Oscar Wilde (7). **Browne, P. G.,** Odeon, Harlesden: Make Mine Mink. **Barker, F.,** Odeon, Burnley: Cone of Silence. **Beacham, V.,** Odeon, Herne Bay: Sleeping Beauty. **Bint, B.,** Odeon, Sale: Once More With Feeling, Who Was That Lady? (2). **Blease, G. B.,** Odeon, Bolton: The Mountain Road. **Boot, A.,** Regal, Southport: Never Take Sweets From A Stranger, Theatre publicity, Newsreel publicity, Public relations (4). **Bulmer, S. J.,** Savoy, Holloway: Inn for Trouble, Children's club, The Angry Silence, Carry on Constable, Personal Appearance, Bottoms Up (6). **Bennett, R. W. G.,** Gaumont, Nottingham: The Savage Innocents. **Baker, G.,** Gaumont, Manchester: Solomon and Sheba. **Bird, T. W.,** Gaumont, Whitley Bay: Beyond the Curtain, Around the World in 80 Days (2). **Boam, S. C.,** Gaumont, Notting Hill Gate: The Last Days of Pompeii. **Brannan, J. W.,** Odeon, Burnage: Who Was That Lady? **Brissenden, F. E.,** Gaumont, Dover: Chaplin Revue. **Breakall, C.,** Odeon, Guide Bridge: Sink the Bismarck!

CORDIER, P. J., Rex, Norbury: The Trials of Oscar Wilde, Peeping Tom, School for Scoundrels, The Rise and Fall of Legs Diamond, Goliath (5). **Crane, H. F.,** Adelphi, Birmingham: Expresso Bongo, The F.B.I. Story, The Mummy, The Case of Dr. Laurent (4). **Collings, B. E.,** Rialto, Liverpool: The Chaplin Revue. **Connett, F. A.,** Gaumont, Weymouth: From the Terrace, Children's club (2). **Carey, D. P.,** A M., Odeon, Portsmouth: The Last Days of Pompeii. **Clarke, D.,** Odeon, Derby: A Visit to a Small Planet. **Cooke, W.,** Odeon, Kettering: The Savage Innocents. **Cowlrick, H. J.,** St. Georges, York: A Visit to a Small Planet. **Cockburn, R. C.,** Odeon, Skipton: Children's club. **Cornell, W. A.,** A/M., Odeon, Barnet: Make Mine Mink. **Crawley, V. A. H.,** Odeon, Sevenoaks: The Savage Innocents. **Cranfield, G. W.,** Odeon, Oldham: A Visit to a Small Planet. **Crawshaw, R.,** Odeon, Taunton: Kidnapped. **Chambers, P. E. G.,** Odeon, Wimbledon: The Unforgiven, Never Let Go, The Savage Innocents (3). **Campbell, J. G.,** Regal, Coatbridge: The Trials of Oscar Wilde, Cash McCall, Tommy the Toreador, John Paul Jones (4). **Cook, R. L.,** Savoy, Swindon: Goliath. **Cully, N.,** Coliseum, Whitley Bay: The House on the Haunted Hill, The Bramble Bush (2). **Crate, L. H.,** ABC, Dunstable; Carry on Constable, The Bramble Bush, Bluebeard's Ten Honeymoons, Anatomy of a Murder (4). **Crabb, R. J.,** Ritz, Nuneaton: The Trials of Oscar Wilde, Let's Get Married, Bluebeard's Ten Honeymoons, Public relations, The Angry Silence, Moment of Danger, Press publicity (7). **Coppock, B. L.,** A/M., Odeon, Liverpool: Crack in the Mirror. **Cattell, A. G.,** Regal, Torquay: Circus of Horrors, The Flesh and the Fiends, School for Scoundrels (3). **Clark, G.,** Majestic, Benwell: The Angry Silence, Tamango, Let's Get Married, The Trials of Oscar Wilde (4). **Casey, R. L.,** Tudor, King's Heath: The Stranglers of Bombay, Behemoth, the Sea Monster, A Summer Place, Please Turn Over, Expresso Bongo, The Rough and the Smooth, The F.B.I. Story (7).

DENNING, B. F., Plaza, Plymouth: Blue Skies, Sound of Fury, Port of Call, Frankenstein's Daughter, She Demons, Killers of Kilimanjaro (6). **Day, W. E.,** A M., Majestic, Gravesend: The Trials of Oscar Wilde, Newsreel publicity (2). **Denyer, D. A.,** Victoria, Cambridge: Pillow Talk, Operation Petticoat, The King and I, Goliath and the Barbarians, Public relations, Peeping Tom, South Pacific (7). **Dale, A. S.,** Rex, Riddrie: Expresso Bongo, Two-Way Stretch, Tamango, Cash McCall, Public relations, Moment of Danger, The Treasure of San Teresa (7). **Demaecker, W. D.,** Mayfair, Battlefield: Tamango, Captain Kidd and the Slave Girl, Two-Way Stretch, Happy Anniversary, On the Beach, Moment of Danger, Donovan's Army (7). **Dracott, C. H.,** Odeon, Liverpool: Doctor in Love. **Dunbar, R. A.,** Academy, Brighton: The Savage Innocents. **Davies, W.,** Empire, Glossop: Third Man on the Mountain. **Deacon, V. H.,** Gaumont, Coventry: Look at Life. **Dixon, J. A.,** Regal, Chesterfield: Newsreel publicity, Let's Get Married, The Trials of Oscar Wilde, Personal Appearance, Stage show (5).

EDMONDSON, K. D., Odeon, Chester: The Battle of the Sexes. **Eccleston, N. L.,** Palace, Lancaster: The Man Who Could Cheat Death, The Angry Silence, Inn for Trouble, Hell is a City, Bottoms Up, Tamango (6). **Edwards, T.,** Victory, Liverpool: Children's club, Jazz Boat, Babette Goes to War, The Stranglers of Bombay, A Summer Place, The Mummy, The Horse Soldiers (7). **Edmundson, J.,** Ritz, Bradford: May Wedding, Newsreel publicity, public relations, Cash McCall, The Angry Silence (5).

FELTON, R. J., Odeon, Wolverhampton: Cone of Silence. **Frisby, E.,** A/M., ABC, Clecthorpes: School for Scoundrels, A Woman Like Satan (2). **Fairs, H. R.,** Empire, Aldershot: The Savage Innocents. **Fallowfield, G. P.,** Gaumont, Rayners Lane: The Last Days of Pompeii. **Fenner, J. B.,** Odeon, Bradford: Doctor in Love. **Freeman, H. A.,** Prince of Wales, Harrow Road: The Young Have No Time, The Red Inn, King Creole, The Challenge, A Terrible Beauty (5). **Fowle, A. T.,** Astoria, Brighton: Public relations. **Farmer, R.,** Gaumont, St Albans: The Last Days of Pompeii, Too Young to Love (2). **Fountaine, F. J.,** A M., Odeon, Nottingham: Doctor in Love.

GRESTY, H., Gaumont, King's Cross: Make Mine Mink. **Gibson, G. C.,** Gaumont, Finchley: Make Mine Mink. **Goss, R. P.,** Gaumont, Chorlton: The League of Gentlemen. **Gent, H.,** Hippodrome, Colchester: The Chaplin Revue. **Gorden, R. E.,** Odeon, Llanelly: The League of Gentlemen. **Gislingham, E. A.,** Gaumont, Cheltenham: Doctor in Love.

HURLBUTT, Miss E., A M., ABC, Bristol Road, Birmingham: Public relations, Bluebeard's Ten Honeymoons, The Rise and Fall of Legs Diamond, Sergeant Rutledge, Let's Get Married, Newsreel publicity, Peeping Tom (7). **Holbrough, Miss E. M.,** A/M., Palace, Erdington: Happy Anniversary, Public relations, Our Man in Havana (3). **Holman, S. D.,** Plaza, Plymouth: Hell is a City, Jack the Ripper, Wuthering Heights, High School Confidential, Ivanhoe (5). **Holman, L. F.,** Regal, Streatham: Public relations, Let's Get Married (2). **Harris, A. H.,** Pavilion, Wylde Green: Press publicity, Public relations (2). **Hadfield, C.,** Regal, Canterbury: Bottoms Up, Goliath (2). **Hall, J. R. S.,** Savoy, Newcastle: Inn for Trouble, Let's Get Married, The Trials of Oscar Wilde, The Flesh and The Fiends (4). **Horrex, C. B.,** Majestic, King's Lynn: Public relations, Sink the Bismarck! Tommy the Toreador, The Angry Silence, Our Man in Havana, May Wedding (6). **Hartle, N. J.,** Capitol, Bolton: Two-Way Stretch, Carry on Constable, Expresso Bongo, The Angry Silence, Newsreel publicity, The Nun's Story, The Trials of Oscar Wilde (7). **Hodder, R. W.,** A M., Regal, Streatham: Newsreel publicity, Public relations, School for Scoundrels, The Rise and Fall of Legs Diamond, Hell is a City (5). **Hargreaves, K.,** A/M., Regal, Southport: Peeping Tom, School for Scoundrels, The Trials of Oscar Wilde, The Last Voyage (4). **Hyland, F. J.,** ABC, Londonderry: Newsreel publicity, Public relations, The F.B.I. Story, Two-Way Stretch, The Wreck of the Mary Deare (5). **Hodgson, C. A.,** Royalty, Hull: On the Beach, Inn for Trouble, The Bramble Bush, Let's Get Married, Expresso Bongo, Tamango, Cash McCall (7). **Harris, J.,** Odeon, Wimbledon: Sons and Lovers. **Heaslewood, R. H.,** Gaumont, Taunton: Doctor in Love. **Horsley, R. E.,** Palace, Gateshead: Beyond the Curtain. **Hockings, K. J.,** Odeon, St. Austell: Doctor in Love. **Holegate, J. D.,** Odeon, Leeds: The Savage Innocents. **Higham, C. G.,** Astoria, Finsbury Park: The Last Days of Pompeii. **Harvey, I. B.,** Odeon, Colindale: The Last Days of Pompeii. **Hobart, S. J.,** Odeon, East Dulwich: The Unforgiven. **Hardy, D.,** Odeon, Lincoln: Conspiracy of Hearts. **Hopwood, A. E.,** A M., Gaumont, Chester: In the Nick.

JACKSON, F. E., Gaumont, Liverpool: Sink the Bismarck! **Jones, N. L.,** Odeon, Birmingham: Doctor in Love. **Jones, C.,** A/M., Regal, Harrogate: Inn for Trouble, May Wedding (2). **Jones, N.,** Picture House, Askern: Children's club, The Royal Wedding (2). **Johnson, E. H.,** Palace, Ashton-in-Makerfield, A Summer Place, Two-Way Stretch, Inn for Trouble (3).

KENNEWELL, F. C., Dominion, Southall: Let's Get Married, Cash McCall, The Trials of Oscar Wilde, Peeping Tom, School for Scoundrels, Hell is a City (6). **Kerridge, B. P.,** A M., Astoria, Brighton: South Pacific. **Key, L.,** ABC, Scunthorpe: Newsreel publicity.

LENNOX, G., Toledo, Muirend: Children's club, Public relations, On the Beach (3). **Longley, J. N.,** Empress, Sutton Coldfield: Too Young to Love, Public relations (2). **Lake, J. E.,** Savoy, Luton: Public relations. **Lawrie, W.,** Regal, Greenock: The Nun's Story, Carry on Constable, The Scarface Mob (3). **Laing, W. D.,** Odeon, Aylesbury: The Savage Innocents. **Letts, S. B.,** A M., Regal, Colchester: Crack in the Mirror. **Lockyer, G.,** Odeon, Stafford: A Visit to a Small Planet. **Larrosa, E.,** Gaumont, Bootle: Cone of Silence. **Lloyd, K. B.,** Gaumont, Southport: Doctor in Love. **Luton, S.,** Carlton, Upton Park: School for Scoundrels, Peeping Tom, Newsreel publicity, Hell is a City, Cash McCall, Let's Get Married, May Wedding (7). **Lennox, G.,** Toledo, Muirend: Moment of Danger, Donavan's Army, Happy Anniversary, Tamango, Anatomy of a Murder, The Trials of Oscar Wilde (6).

MURRAY, H., Gaumont, Sheffield: Look at Life, Doctor in Love, The Savage Innocents (3). **Morris, W.,** Savoy, Liverpool: The Trials of Oscar Wilde. **Matthews, N.,** Ritz, Leyton: Public relations, Sergeant Rutledge, Tall Story, The Rise and Fall of Legs Diamond, Goliath, The Trials of Oscar Wilde (6). **Morris, W.,** Savoy, Liverpool: Hell is a City. **McCarthy, A.,** Ritz, Harringay: School for Scoundrels, Let's Get Married (2). **MacPherson, D.,** George, Kilmarnock: Wasp Woman Beast From Haunted Cave, Devil's Partner/Plan 9 from O.S., Return to Treasure Island/Down 3 Dark Streets (6). **Mills, P. J.,** Gaumont, Liverpool: Kidnapped, White Wilderness (2). **Minnican, H. N.,** Gaumont, Sunderland: The Savage Innocents. **Moar, S.,** Odeon, Crosby: Cone of Silence. **Murray, W. S.,** Gaumont, Liverpool: Sleeping Beauty/Texas John Slaughter, Children's club (3). **Mole, F. B. W.,** Odeon, Warley: Who Was That Lady? **Martin, L. A.,** Gaumont, Romford: The Bellboy. **Moncur, J. B.,** Odeon, Barrow: The Savage Innocents. **Moneypenny, L. A. L.,** Odeon, Jersey: Doctor in Love. **Mepsted, L. E.,** Odeon, Wealdstone: The Last Days of Pompeii.

NEGUS, R. D., Odeon, High Wycombe: The Savage Innocents. **Newton, F. W.,** Gaumont, Cardiff: The Savage Innocents.

OAKLEY, B. C., Odeon, Wolverhampton: The League of Gentlemen.

PRESCOTT, C., Odeon, Bury: The League of Gentlemen. **Parker, R. W.,** Savoy, Exeter: The Rise and Fall of Legs Diamond, The Circus of Horrors, Goliath and the Barbarians, The Trials of Oscar Wilde, Pathe News (5). **Porter, K.,** Lyric, Wellingborough: The League of Gentlemen, Newsreel publicity, Public relations, Follow a Star, Wreck of the Mary Deare, The Angry Silence (6). **Pigg, L. H.,** Haymarket, Newcastle-upon-Tyne: The Circus of Horrors. **Putsman, L.,** Gaumont, Birmingham: The Savage Innocents. **Parsons, M. J.,** Villa Cross, Birmingham: Who Was That Lady? **Parnham, S. E.,** Odeon, Alfreton: Cone of Silence. **Pleasants, J. C.,** Gaumont, Chatham: Toby Tyler. **Prescott, C.,** Odeon, Bury: Cone of Silence. **Pryor, W. E.,** Odeon, Aberdeen: Doctor in Love/Oklahoma Territory (2).

RICHARDSON, J. A., Empire, Coventry: Bluebeard's Ten Honeymoons. **Rudd, H. T. R.,** Pavilion, Scunthorpe: Public relations, Hound Dog Man, Sleeping Beauty (3). **Ratcliffe, P.,** Regal, Wembley:

The Rise and Fall of Legs Diamond, Goliath, The Trials of Oscar Wilde (3). **Roberts, C. W.,** Odeon, Wrexham: The League of Gentlemen. **Raistrick, R.,** Odeon, Sheffield: Kidnapped. **Roles, M. F.,** Seamore, Glasgow: Battle Inferno

SLIMAN, A. M., Regal, Falkirk: The Nun's Story, Carry on Constable, Journey to the Centre of the Earth (3). **Short, A.,** Mayfair, Tooting: Carry on Constable, The Rise and Fall of Legs Diamond, School for Scoundrels (2). **Simpson, F.,** Picture House, Doncaster: The Angry Silence, News publicity, The Nun's Story, Public relations, The Trials of Oscar Wilde, Carry on Constable (6). **Stevens, B.,** A M , Lyric, Wellingborough: Conspiracy of Hearts, Trials of Oscar Wilde, The Bramble Bush, School for Scoundrels, Public relations, Newsreel publicity (6). **Skelton, G.,** Ritz, Huddersfield: Public relations, Bluebeard's Ten Honeymoons, May Wedding, Newsreel publicity, Let's Get Married (5). **Seddon, A. W.,** Ritz, Leeds: The Nun's Story, The Bramble Bush, May Wedding, Cash McCall, Guns of the Timberland, Newsreel publicity (6). **Stevenson, P. C.,** Rialto, Manchester: Public relations, Hell is a City, Your Money or Your Wife, Bluebeard's Ten Honeymoons, Carry on Constable, Two-Way Stretch (6). **Saunders, J.,** Odeon, Manchester: Doctor in Love. **Sheppard, H.,** Regal, Colchester: Colchester Carnival. **Shepheard, G. H.,** Odeon, Halifax: Cone of Silence, Children's club (2). **Sandiford, G. E.,** Walpole, Ealing: The Last Days of Pompeii **Searchfield, L. B.,** Gaumont, Holloway: Make Mine Mink. **Sherwood, W.,** Hippodrome, Colchester: Kidnapped, Wild Wilderness (2). **Sparrow, D. G.,** Ritz, Southend-on-Sea: South Pacific. **Short, T. D.,** Rialto, Southampton: The Five Pennies, Who Was That Lady? (2). **Smith, K.,** New Cinerama, Glasgow: Look At Life. **Simpson, A.,** Gaumont, Ayr: Doctor in Love Oklahoma Territory (2) **Sones, S. R.,** Gaumont, Walsall: Cone of Silence **Scardifield, J. A.,** Odeon, Dover: Sleeping Beauty.

THOMPSON, B., Tower, West Bromwich: Hell is a City, The Trials of Oscar Wilde, The Erasmic tie-up, Cash McCall Guns of the Timberland, Let's Get Married (6). **Tooke, B. S.,** Regent, Great Yarmouth: Cash McCall, Guns of the Timberland, Let's Get Married, School for Scoundrels, The Trials of Oscar Wilde, The Bramble Bush (6). **Todd, R.,** Odeon, Blackpool: Doctor in Love. **Thornton, A. F.,** Odeon, Burton: Seven Thieves. **Tapsell, D.,** Gaumont, Hammersmith: Make Mine Mink. **Thurman, F. O.,** Mechanics, Nottingham: Noddy in Toyland, The Challenge (2).

YATES, R., Playhouse, Manchester: Two-Way Stretch, The Trials of Oscar Wilde (2).

PRODUCTION

—continued from page 17

largest and most exciting subject I've ever been associated with. It's not a war story as such—in his script Willis Hall has concentrated on the two Italian underwater explosives experts who put the mine under the ship, and their relationship with the British captain who captured them."

Director and cast will be announced within the next few weeks.

Jon Pennington has another subject which starts shooting at Bray on November 7—"Shadow of the Cat." This will be made in association with Hammer for Universal International release.

John Gilling will direct a cast headed by Barbara Shelley, Alan Wheatley and a third co-star yet to be cast.

George Baxt's script is a psychological thriller, and Pennington is now experimenting with a photographic technique which will show parts of the action from "cat's eye level."

\+ + +

PETER SELLERS will direct and star in "Topaze," Dmitri de Grunwald's new comedy for 20th-Fox release. The story is based on a French play; Sellers will appear as a teacher at a seedy French boys' school.

Production is set to start at MGM Boreham Wood on November 7.

\+ + +

FOLLOWING locations in Newcastle, Rugby and Southwold in Suffolk, the new Julian Wintle-Leslie Parkyn production "I Promise to Pay" started studio work at Beaconsfield on Monday.

Norman Priggen produces and Sidney Hayers directs this Anglo Amalgamated release which stars Michael Craig, Francoise Prevost, Billie Whitelaw and William Lucas.

PETER DUFFEL is directing Junction Case," first of three new e the "Scotland Yard" series whic Amalgamated is making at Mert Russell Napier and Howard Pays leading players.

Duffel will also make "The Silent which starts shortly. Third title: in Concrete."

James Eastwood scripted all three which are produced by Jack Gr Managing production is Joe Levy an Lavis is lighting cameraman.

\+ + +

AGNES LAURENT, Hazel Cou Watling and John Bentley head the Caralan's "Mary Had a Little" now at Walton Studios.

George Fowler produces and Eddie directs this United Artists' release.

\+ + +

HERMIONE GINGOLD and Ray M —one of the leading men of Dublin's Theatre—have joined the cast of Georg and Walter Seltzer's "The Naked Edge Michael Anderson is directing at ABPC Elstree.

This United Artists' release was scripted by Joe Stefano and stars Gary Cooper and Deborah Kerr.

SHOOTING NOW

ABPC ELSTREE.—"The Naked Edge" (United Artists), producers George Glass and Walter Seltzer, director Michael Anderson; **"Don't Bother to Knock"** (Hailewood for Warner-Pathe), producer Frank Godwin, director Cyril Frankel on location; **"Whitehall, S.W.1"** tv series, produced by Ian Warren.

BEACONSFIELD.—"I Promise to Pay" (Independent Artists for Anglo Amalgamated), producer Norman Priggen, director Sidney Hayers.

BRAY.—"The Curse of the Werewolf" (Hammer for UI), produced by Tony Hinds, directed by Terence Fisher.

MERTON PARK.—"Scotland Yard" series (Anglo Amalgamated), producer Jack Greenwood, director Peter Duffell.

MGM BOREHAM WOOD.—"Five Golden Hours" (Anglofilm) produced directed by Mario Zampi; building on t stages for 20th-Fox's **"Cleopatra."**

NEW ELSTREE.—"Operation Stop producers The Danzigers, director Er Morris (starts tomorrow, Friday); **Cheaters"** (tv series), producers The D zigers, director Max Varnel.

PINEWOOD.—"Cleopatra" (Fox), ducer Walter Wanger, director Rou Mamoulian.

SHEPPERTON.—"The Guns of N arone" (Open Road for Columbia). ducer Cecil Ford, director J. Thompson; **"The Queen's Guar** (Michael Powell Productions for 20th-F producer-director Michael Powell; **Greengage Summer"** (Columbia), produ Victor Saville, director Lewis Gilb **"The Horse Masters"** (Disney), produ Walt Disney, director Bill Fairch **"Nearly a Nasty Accident"** (Britann producer, Bertram Ostrer, director D Chaffey; **"Weekend With Lu'u"** (Hamm for Columbia), producer Ted Lloyd, di tor John Paddy Carstairs.

TWICKENHAM. — "Double Bun (Fanfare for Bryanston), producer Geo Brown, director Pennington Richards.

WALTON. — "During One Nig (Gala), produced and directed by Sid Furie.

KINE.-MGM £600 SHOWMANSHIP CONTEST

Sea Cadets arrange an exhibition

LOCAL sea cadets banded together and produced a foyer exhibition of nautical gear for manager **A. E. Williams** of the Granada, Dovecot, when he played "Wreck of the Mary Deare."

This exhibition included lifebelts, ropes, wireless equipment, ship models, etc. etc. On the opening night, the cadets marched to the theatre.

"Please Don't Eat the Daisies" was publicised by assistant manager **A. E. Hopwood** when it played at the Gaumont, Chester.

Deva Dairies co-operated with the national milk promotion resulting in the use of posters on vehicles and in shops plus the distribution of bottle collars on deliveries. Books and Quaker Oats were used to secure window presentations.

Members of local women's institutes were invited to the opening night.

The distribution of throwaways and a foyer newsboard completed the publicity.

For "The Day They Robbed the Bank of England," at the Odeon, Sunderland, manager **F. Reay** designed a competition herald with a clever tie-in caption. This featured several famous days followed by the line, "but the most exciting day of all is . . ." then came film title and theatre credits.

These heralds were distributed on a door-to-door basis and premium bonds were offered as prizes in the competition linked with film names.

A safe was placed in the foyer in advance of playdate with an invitation to patrons to attempt to open it for the prize it contained. A fine front-of-house display completed the campaign.

Another campaign for "The Day They Robbed the Bank of England" comes from **J. Gaukrodger** manager of the Odeon, Rotherham. The highlight was a composite page in the *South Yorkshire Times*.

A very good effort this, with an attractive banner heading, ads tastefully plugging the attraction, editorial and a competition in the form of a quiz.

A painting contest for the kiddies was used by **J. F. Verity** of the Regal, Halifax, for "The Adventures of Huckleberry Finn."

These were circulated throughout boys' clubs with book tokens going to the winners.

Advance plugs were made from the stage and the trailer was screened two weeks ahead of playweek. Double Crown posters and extra space in the *Halifax Courier* were also used.

...DUCERS' BID

...inued from page 3

... board, some by outside interests. There ... more than 50 shareholders.

... Marshal Slim said that for some time ...had been a strong and growing public ... that any third channel should be opera... controlled by a body entirely indepen... the BBC, the ITV companies or any ...rge group.

... Home Entertainment had been formed ... his need, he said, adding that it would ... tting its claim to the Pilkington Com... due course.

Although it was not linked with any particu... of toll-television, the company hoped that ... ould use a British one.

... Marshal Slim commented that it would be ...ult to finance a third channel in any w... ...er than by toll-tv.

... toll system allowed viewers to select what the... wanted and for that reason, he added, the standard of programmes would have to be high. He did not mean that the programmes would be highbrow, but they would have to be good to compete with free programmes provided by the BBC and ITV.

It was necessary for the company to be able to provide a national service as it would be catering for a minority audience. It was vital, therefore, to have the biggest possible minority.

Field Marshal Slim said that at first programmes would be for only a few hours a day and it was likely that they would also cover events on a local level.

Vast potential

He did not think toll-tv would have an adverse effect on cinema audiences. As the Toronto experiment had shown, there was a vast potential in the lost cinema audience.

"There is still a tremendous audience in this country," he said. "People left the cinema because when it never had it so good, they produced a lot of not-at-all high class films and, also, people are not so keen now on going out for their entertainment."

He did not think the company would make exceptionally large profits. "We don't anticipate that our profits will be very large for quite a number of years. And if they were large we should use them to improve our programmes," said Viscount Slim.

The company would produce its own programmes as well as be in the market to buy. It would be "a tremendous attraction for actors, producers and technicians, but whether this would apply to exhibitors is another matter," he commented.

It could also be a valuable source of revenue for outside entertainment. If the company transmitted outside shows it would hand over a percentage—"at least a third"—of the toll-tv take for that programme.

As an example, Field Marshal Slim mentioned that if a Covent Garden opera was shown to 400,000 viewers at, say 2s. 6d. a home, "the amount received by the opera company would definitely be a great deal more than they could get at any theatre."

He hoped that the company would be able to start a toll-tv system in 1964. There would, he said, be no problem in raising the extra capital.

...id for RAFA

DURING "Battle of Britain Week" CMA ...d foyer collections at 161 Gaumont theatres ... aid of the Royal Air Forces Association: ...,543 was raised—an average of £22 per ...aumont theatre.

LONG SHOTS

—continued from page 5

Coen, "but owing to the nearness of Christmas, we decided to hold the ceremony early in January next year."

Guido was most enthusiastic over the excellent progress made. The sound department building has been completed and RCA engineers and their contractors are pushing rapidly ahead with the installation of sound equipment.

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THE ACOUSTIC treatment of the new theatre is, I am assured, far in advance of any so far in this country. At the moment it presents an amazing variety of surfaces, in fact a visitor likened it to a giant jigsaw puzzle! However, when the pattern is completed, a most modern recording theatre will emerge.

Under the direction of Stephen Dalby, the dubbing theatre will present facilities for all types of speech and music recording for 35mm and 16mm film.

With its modern equipment, three sound stages, and, above all, its nearness to London, Twickenham film studios can well claim to be one of the most efficient and compact studios in Europe.

\+ + +

IT WAS in everyone's interest that British films should be given the widest possible exhibition—including Iron Curtain countries—said Lord Rank at The Rank Organisation's annual meetings in London last week.

This was the chairman's short answer to a Gaumont British shareholder who questioned the company's policy of trading with Iron Curtain countries.

Lord Rank said that during the past year six films had been sold to the USSR and stressed: "It is in the interests of the shareholders of this company, and of our country, that films should get the widest possible display in showing the British way of life and its goods. Our policy is to do business with anyone who wants to do business with us."

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THE SAME shareholder referred to the recent closing down of Top Rank records and said this was an instance where the company's policy of "competition rather than co-ordination" had been an injustice to shareholders.

Surely it would have been better, he suggested, that the company invested in existing companies rather than go into competition with them.

Sharply Lord Rank replied: "I deny that in our 25 years there has been a single injustice to any of our shareholders, and I resent your implication."

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FOLLOWING the report and accounts of Gaumont-British a shareholder commented that no share bonus had been paid during the last 10 years and asked if any bonus was being contemplated.

Financial adviser R. G. Leach said a bonus was to be considered during the coming year. He pointed out that there were substantial reserves in hand and a much higher share dividend had been recommended during the past year.

Another shareholder asked if any action had been taken on a suggestion he had made two years previously—to provide two sorts of posters with each film, one appealing to the general public, the other to the more discriminating.

John Davis said the whole question of finding the right campaign for each film was a complex one and in some instances they had produced two posters for one film.

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SHAREHOLDERS unanimously supported a resolution which changes the name of Rank Cintel, Ltd., to Bush and Rank Cintel, Ltd., and a resolution increasing directors' fees from £50 a year to £500 as from July 1, 1959.

They also supported a resolution which provides that the borrowings of the company and any subsidiaries—excluding inter-company borrowings—will not exceed a sum equal to three times the amount of the paid up share capital of the company, without the consent of an ordinary resolution of the company in general meeting. The previous article limited the borrowing of the company only, and not of its subsidiaries.

All retiring directors of the Rank companies were re-elected.

The proceedings were wound up with a resolution from Lord Linlithgow proposing a vote of thanks to and confidence in the chairman and board. It was unanimously endorsed.

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FOR HISTORIANS of the future, films will be as valuable a reference of our day and age as were the cave drawings in pre-history. The speaker was film historian Sir Arthur Elton and he was opening a short season at the National Film Theatre to celebrate the 25th anniversary of the National Film Archive.

All this week selected films are being shown from the Archive. Not only are they interesting as glimpses into the past but they will underline the valuable work done by the organisation in preserving films which otherwise would be lost for ever.

Sir Arthur regretted the fact that research writers still ignored or overlooked films as a source of documentation. "We have added a new dimension to scholarship," he said, "but too often we are still regarded as being akin to the napthalene flare, as purveyors of make-believe blood and thunder and not to be taken too seriously.

"The truth is we have faithfully recorded the fashions, the furnishings, the architecture of the past 60 or 70 years."

The opening programme—"Projection into the Past"—was introduced by the Curator of the Archives, Ernest Lindgren. During its 25 years of life, he said, the Archive had acquired some 7,000 feature films and 9,000 shorts and documentaries.

"Projection into the Past" ranged from one of the first moving pictures—Lumiere's "Train Entering a Station"—through Carl Dreyer's "Passion of Joan of Arc" and up to the present day with the Rank colour film of the Coronation "A Queen is Crowned."—**The Stroller.**

TRADE SHOWS

LONDON

October 18:
Roman Holiday (U); Katnip's Big Day (short); Casper's Birthday Party (short). Paramount. Own Theatre. 2.30 p.m.
The Criminal Life of Archibaldo De La Cruz. Connoisseur. Renown Theatre. 2.30 p.m.
Night Heat (X). Gala. Continentale. 2.30 p.m.
Pay Or Die. Warner-Pathe. Studio One. 10.30 a.m.

October 19:
A Mexican Affair. British Lion. Hammer. 2.30 p.m.

MANCHESTER

October 19:
Village of the Damned (A). MGM. Theatre Royal. 10.30 a.m.

October 21:
A Mexican Affair. British Lion. Odeon. 10.45 a.m.

LATE EXTRAS (LONDON)

October 13:
The Millionairess; Deep Sea Doodle (short). 20th Century-Fox. Rialto. 10.30 a.m.

October 14:
I Aim At the Stars. Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

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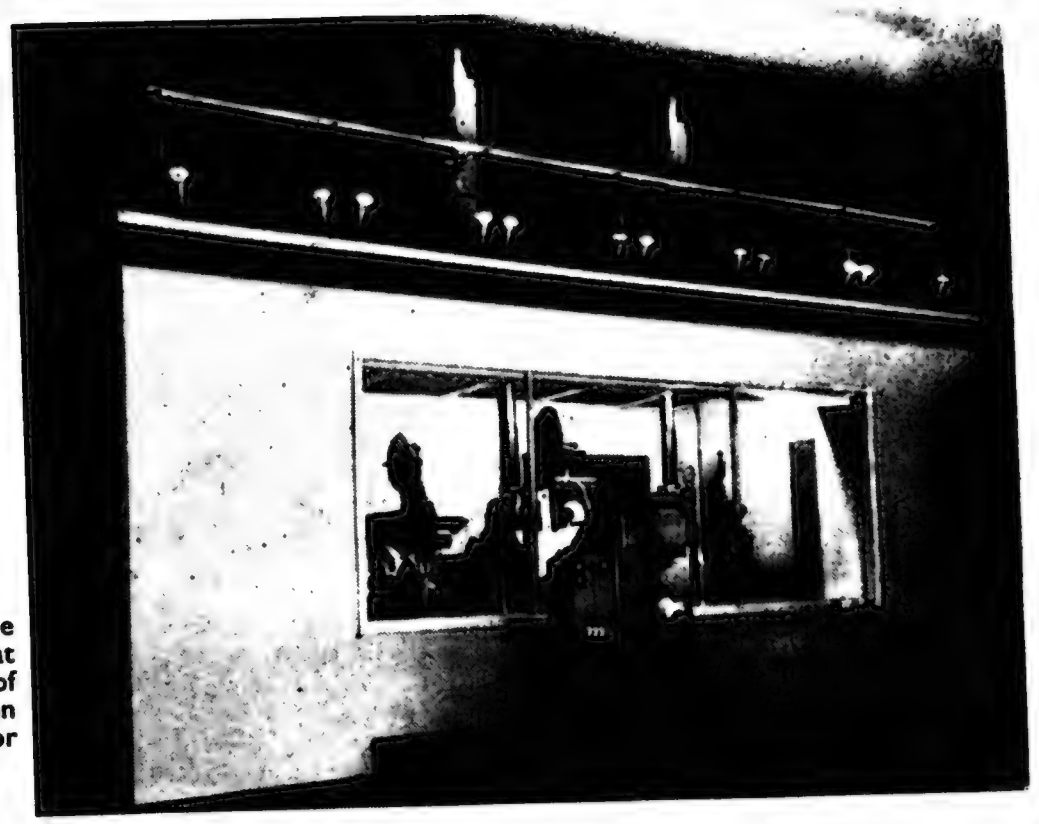


Lay-out of the Philips display at Photokina, place of honour being given to the Eidophor projector

OUTSTANDING attraction at this year's Photokina, the great biennial exhibition at Cologne, was the Eidophor large-screen television projection.

On a 24-ft. matt screen we saw a picture hardly at all inferior to a film picture, both on closed-circuit and from the German programme. What are likely to be the applications of this wonderful piece of equipment?

In my opinion the Eidophor may be the salvation of the news theatre, which will be able to show "hot" news. Whether such news will come from existing sources, or whether a new source of news will have to be set up, is a question for the future. One must not overlook the possibility of a tie-up with toll-tv; there should be no difficulty in transmitting programmes to the cinemas.

Wide scope

But its scope will not lie only in the news theatre. Sidney Swingler and Bob Pulman, of CMA, showed keen interest; I just missed seeing George Fielding and Nick Mole, of ABC, but I learn they were equally interested. Representatives of the BBC, of programme contractors, of advertising agencies, of hospitals and other teaching establishments have all shown interest.

J. Frank Brockliss, Ltd., confidently expects to have a machine in this country by the end of the year.

As in past years, the firm of Philips occupied the large auditorium in the exhibition. Philips representatives from many countries were present, among them Frank Durban, ARPS, FBKS, chairman and managing director of J. Frank Brockliss, Ltd., British agent for Philips cinema and television equipment.

In addition to the Eidophor, the equipment demonstrated included the full range of Philips cinema projectors, 16-mm., 35-mm. and 16/35-mm.; the new automatic programme selector attracted considerable attention. An important development was the adaptation of the SPP discharge lamp to orthodox projectors.

The Eidophor projector is the culmination of 20 years of research work. Unlike all other television systems, the source of light is not the energy in a cathode-ray beam, but a 1,800W xenon lamp, the light from which is modulated to form a television image.

The light modulation system consists first of an orthodox cathode-ray system, which forms an image on a thin layer of very special oil on the surface of a concave mirror. The impact of the electrons upon the surface of the oil layer gives rise to capacity effects, causing deformation of the surface of the oil.

Light from the xenon lamp is condensed upon the area of the image, the light rays being refracted where the surface of the oil is deformed. Refracted rays pass through slits and are projected upon the screen.

Simple Control

The demonstration showed the Eidophor to be very simple to control. First, the pre-vacuum pump is started to commence the exhaustion of the chamber, within which are contained the mirror and the cathode-ray system. When a vacuum of 0.3-mm. of mercury is reached, an oil diffusing pump is switched in, increasing the vacuum to 10.5-mm. When this point is reached a signal lamp indicates that the projector may be brought into operation.

This involves only switching on the xenon lamp and adjusting its current; then switching on the video channel, when a small image appears on a monitor screen on the side of the projector. This image is adjusted by means of controls identical with those of the ordinary television receiver, and the picture may then be projected upon the screen.

Ample brightness

At Photokina a picture measuring 24 ft. x 18 ft. was projected upon a matt screen, and was of ample brightness. By the use of a more directional type of screen, it is claimed that a very much larger image may be secured. Calculations show indeed that an image 35 ft. in width may be projected, complying with British standards of cinema screen brightness.

Signals for the Eidophor emanated from a Fernseh camera in a small studio adjoining the auditorium. Excerpts from the German television transmissions were also shown, giving the same high standard of picture quality. In both cases the picture standard was 625 lines, and the line structure was surprisingly unnoticeable.

The Eidophor was used to introduce a demonstration of Philips cinema equipment, which was controlled by the new automatic programme selector, here demonstrated for the first time.

Heart of the device is a timing clock and a number of sockets, arranged in concentric rings. In the outer ring are 60 black sockets representing minutes. The inner rings represent hours

in a 24-hour clock-face. Red sockets control the opening and interlude music, green the short films, yellow the features, and blue the play-out music. There is a spare ring of white sockets.

To set the programme selector involves merely inserting a number of plugs, each pair connecting an hour socket with a minute socket. By coupling together one of the hour sockets with a minute socket the appropriate control is operated at the time indicated.

For instance, a connection between the 2 o'clock (or 14 hour) red socket and No. 15 in the minute ring would cause the opening music to start automatically at 2.15. A connection between the 2 o'clock green socket and No. 25 in the minute ring would switch off the music and cause the projector in which the short is threaded to commence at 2.25.

This unique setting method makes possible the control of two or three programmes during the day. No provision is, of course, made for operating change-overs, since the FP20S projector embodies an automatic change-over system energised by contacts on the film; however, a dial must be set to indicate the number of reels in the feature films.

Many functions

The automatic programme selector provides control of all the many functions of the cinema programme. Before the start of the film the auditorium lights are dimmed, the stage curtains are opened, and in addition the screen masking is set to the correct aspect ratio. At the end of the film the reverse operations are completed, and slides or non-sync. music may be introduced as desired. The additional settings, as of aspect ratio, are obtained from a number of knobs on the control panel. Another knob determines whether the programme shall start on projector A or B.

The automatic control of the programme was supplemented by a remote control panel situated at the front of the auditorium, from which focus, framing and volume control were operated. Any of the functions of the automatic selector could equally well have been operated from this console, which also makes possible any necessary alterations in timing.

The demonstration programme opened with an introductory talk over the Eidophor by a young German actress, in which it was recalled that at Photokina in 1956 was introduced for the first time in Europe the Todd-AO 70mm. film system, and in 1958 was presented the FP20S projector with the revolutionary SPP pulsed discharge lamp. There followed an abridged version of a complete cinema programme, controlled by the automatic programme selector.

First was a witty and attractive coloured short on glass-blowing. There followed a travelogue on New Zealand.

The Eidophor picture reappeared, and the commentary stressed the fact that both these coloured films had been shown by the SPP discharge lamp. Former criticisms of the colour of the light of this lamp were immediately challenged: the print that had just been shown was rewound and projected on an FP7 projector with an arc lamp. There was general agreement, even among colour experts who attended, that the green of trees and grass was better rendered with the discharge lamp than the arc, and the expected loss in brightness of the reds was almost unnoticed.

The programme concluded with a 70mm. Todd-AO film projected on the Philips Multipurpose projector.

In the vestibule of the auditorium was a display of the complete range of Philips cinema equipment.

Of particular interest was the adaptation of the SPP discharge lamp to the FP56 projector, since this same adaptation can be used with most other 35mm. projectors. The only alterations needed are the removal of the shutter blade, and the fitting of a slotted disc and magnet head to provide the pulses for synchronising the flashing of the lamp.

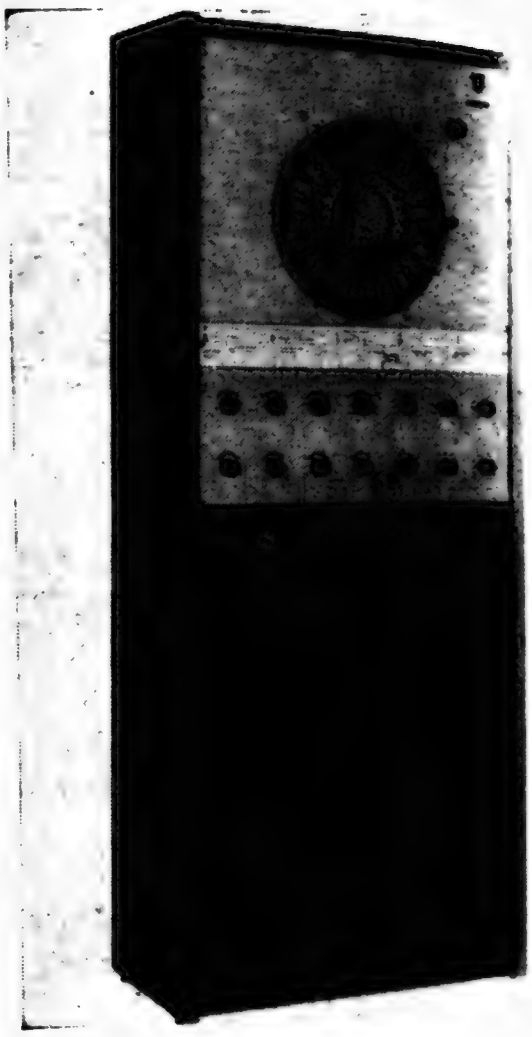
The adaptation embodies the same features as the original FP20S installation. Two lamps are mounted on a turret, and should the one in use fail, the stand-by is automatically brought into operation, the change being almost imperceptible to the audience. The equipment is complete with slide attachment.

Other displays

Apart from the Philips auditorium, 35-mm. professional equipment was, as before, concentrated in one hall—again a quarter of an hour's walk from the entrance! So far as projection was concerned, the emphasis was on automation.

On the stand occupied jointly by GB-Kalee and Cinemeccanica, Len Ryder demonstrated to me a new auditorium control panel which works in conjunction with Projectomatic. It measures only 19in. x 8 in., and most of the controls are in the form of miniature press-switches. The controls include house lights, stage curtains, and two stage lighting circuits; also screen masking, projector and sound controls, including focus and framing.

At the farther end of the stand was a completely equipped screen, with curtains and lighting, and projecting upon it was a pair of Cinemeccanica projectors. Alongside the control was a Projectomatic installation (normally, of course, the console would be in the auditorium and the Projectomatic in the projection room). Len Ryder demonstrated how the whole running of the programme could be controlled either automatically or from the console.



The timing clock is the heart of the new automatic programme selector which was demonstrated by Philips at Photokina

Every firm seemed to be showing 70/35-mm. projectors—I was told that nine were on view.

Besides the Cinemeccanica, there was another Italian machine, the Fedi, also the Zeiss-Ikon "Favorit 70." The former had an ingenious arrangement of lens brackets permitting four lenses to be swung into position, while the Zeiss-Ikon machine had a 3-lens turret. The Frieseke and Höpfner projector had its film path clearly visible through moulded Perspex doors.

Zeiss-Ikon showed also the optical system for the "Arc-120" system, in which dual images on a 35-mm. print are projected side by side on the screen, giving an aspect ratio of 2.5 to 1 on a large deeply curved screen. The dividing line between the two pictures is masked by means of a tiny high-speed shutter.

I gather that this system, which during the summer proved so popular in a Blackpool cinema, may be made generally available in the near future.

John Rigby showed a full range of "Premier" equipment, and also a new film-cleaning machine.

The xenon lamp appears to be supersedeing the arc on the Continent—a number of firms showed either the BTH or the German Osram lamp.

On the Debrie stand was the 16-mm. auxiliary projector, which hinges on to the front of the ordinary cinema projector, and borrows the light from the same arc lamp. I have always thought that this should have found more scope for showing 16-mm. films in the cinema.

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DEANSGATE

MODERNISED FOR BIG-SCALE PRESENTATION

AFTER having been completely modernised, the ABC, Deansgate, re-opened on September 4, with the Todd AO film " Oklahoma! ". ABC bought the Deansgate, which has been a cinema for nearly 60 years, from James Brennan, Ltd. in May, 1959, and closed the theatre last May for alterations and modernisation.

Externally there have been no structural alterations, but the frontage has been brightened by the fitting of the ABC vertical illuminated projecting sign, the refurbishing of the canopy and the fitting of about 600 feet of white and red cold cathode lighting on the underside and on the entrance hall ceiling.

Through the new entrance doors in the foyer is the paybox and advance booking office and against the opposite wall the bright and well-stocked sales kiosk. In the foyer the colour scheme of the decorations is mainly chartreuse, with other sprayed-on colours. Lighting fittings are contemporary with a 46-light chandalier positioned over the main staircase to the balcony and cafe.

Focal point of the auditorium, which has been entirely redesigned, is the vast panoramic curtaining of the proscenium flanked by the side panels in which there are star-shaped apertures with twinkling lights.

Maximum effect

The side walls take a curvature to merge with the proscenium. The orthodox proscenium frame has been eliminated, the curtains extending to Paris pink side walls to form a vertical draping to the 50ft.-wide proscenium opening. The large draperies are of silver grey material specially chosen to obtain the maximum effect from the light-colour floods housed in the balcony front and push-button controlled from the projection room.

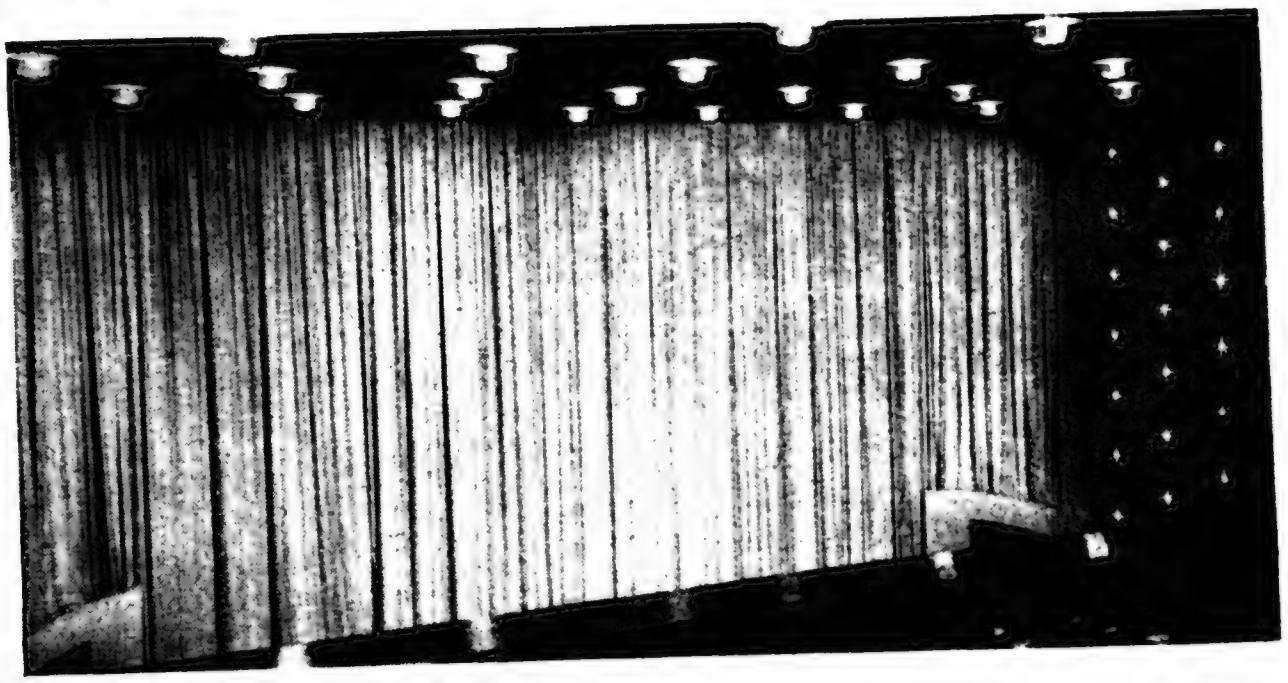
Contrasting with the Paris pink side walls is the luminous purple and deep blue ceiling, studded with about 30 single light brass fittings. Over the balcony there are three " inverted umbrella " diffused lighting fittings. The dado of the side walls, and the rear walls, is lined with walnut.

Extending the full width of the under-balcony ceiling to a depth of 12ft. 6in. is a diamond-patterned grille which, in addition to being a decorative feature, is linked to the ventilation system.

The balcony has been re-stepped and the theatre completely re-seated. All the seats are upholstered with foam rubber and covered in English red-rust worsted velvet. Spacing of the rows has been increased from 2ft. 6in. to 2ft. 9in. This re-planning of the seating arrangement has reduced the seating capacity by about 100; the total accommodation is now 697, of which about 450 seats are in the stalls. The Wilton carpeting is a red coloured shade with a small all-over pattern.

A completely new projection room has been built five feet above the former level. It is 40ft. long by 10ft. wide and houses two new

Right : the frontage of the ABC, Deansgate, Manchester, has been brightened generally and enlivened by the addition of the ABC vertical name sign



Below : The screen and curtains are made a centre of attraction by the incurving proscenium

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Philips projectors, the throw to the screen being 73ft. The angle of throw is five degrees. House lighting and proscenium colour lighting is controlled from the push-button panel conveniently positioned for the projectionist. The Formica-topped rewind bench is 19ft. long. Dimmers and the Westalite rectifiers are housed in a room immediately below the projection room. The screen, by Andrew Smith Harkness, has a curvature to a radius of 51ft. 6in.: the size of the Todd-AO picture is 38ft. by 17ft. 3in.

The Westalite rectifiers, and dimmers for the lighting, are housed in a room immediately below the projection room, and which occupies the space of the original projection room. About 12 miles of wire and cable have been used in the electrical installation.

The new automatic, oil-fired boilers are installed in the basement below the stage. Thermostatically-controlled warm air is forced into the theatre through grilles below stage level. The air is conditioned and brought into the auditorium at the rate of 990,000 cubic feet per hour. The warm and filtered air enters the stage end of the auditorium and is extracted from the rear of the circle and stalls to ensure even distribution.

Redecorated restaurant

On the first floor of the building is the cinema restaurant, which has been entirely redecorated. New equipment has been installed in the still room. There are now table and chairs on the cafe balcony overlooking the foyer.

The entrance foyer and pay-boxes at the ABC Deansgate

Peter Stevens, manager of the ABC Deansgate, comes from the Dukeries district of Nottinghamshire. He first joined the company nearly 20 years ago, at the age of 16, as a "boy organist." After completing his national service in the RAF he rejoined the company in a managerial capacity, training in Derby and Wolverhampton. He held appointments in Ladywood, King's Heath, Selly Oak (Birmingham), and Rochdale before becoming manager of the ABC Deansgate. Awards he has gained include the bronze showman certificate of ABC, and life membership of the KINE Company of Showmen. In 1957 he was ABC champion manager for the Birmingham district.

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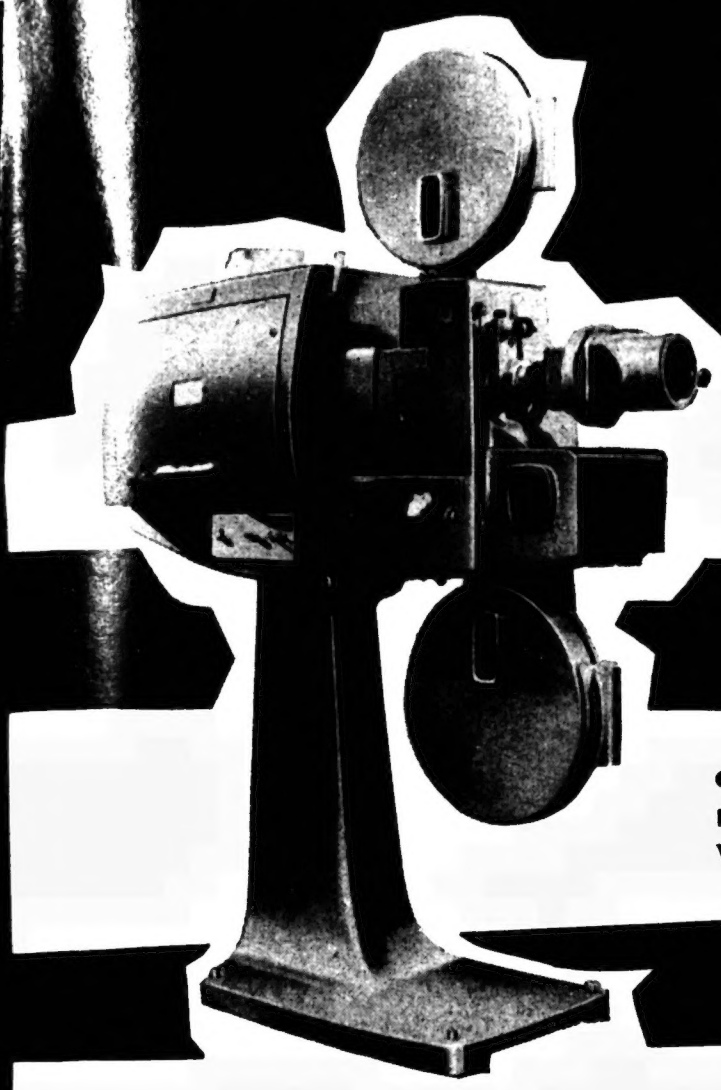

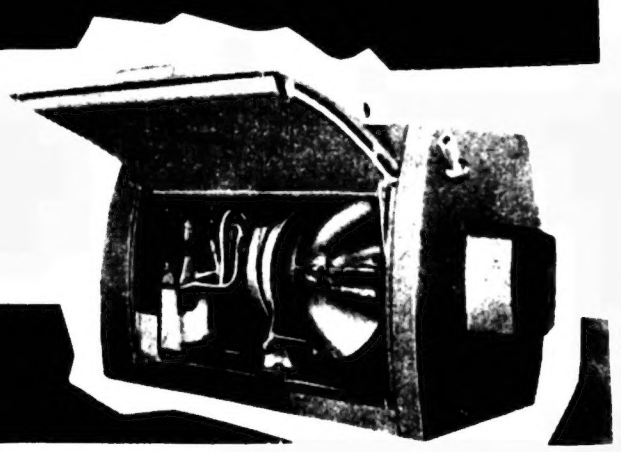

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Classic, Glasgow

NEW IDEAS REPLACE THE OLD

CREATION of the new Classic, Glasgow, out of the old Cranston's Picture House, is a striking addition to the many improvements that have been made to the appearance of properties in Renfield Street during the past year or so.

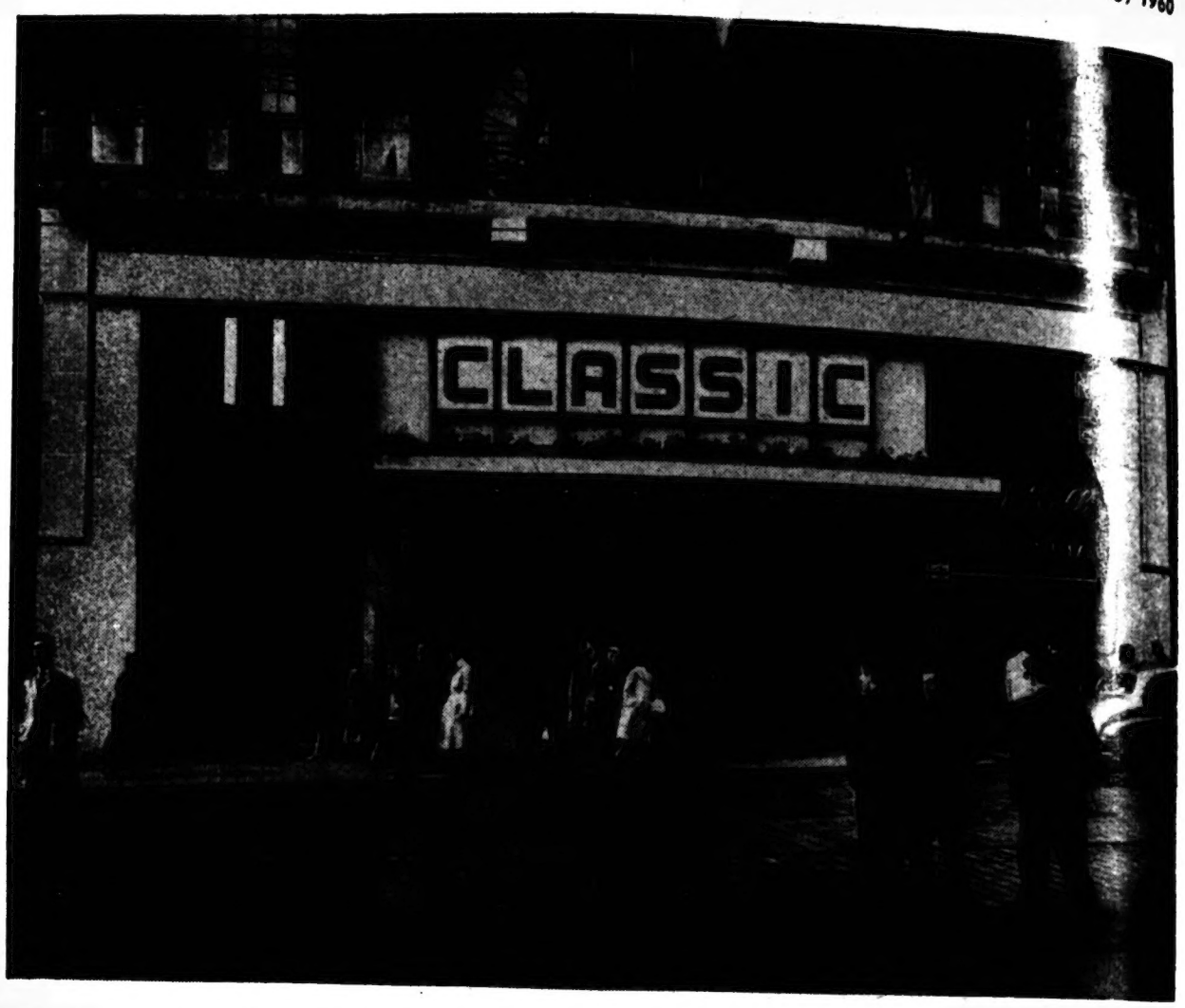
Capital and Provincial News Theatres, Ltd., through Classic House Cinemas (Glasgow), Ltd., has, in effect, given the city a new, modern theatre.

The entire facade of what was the old Cranston's Picture House has been completely modernised. The old stone front has been tastefully built over with three shades of grey mosaic tiling and bright bold neon and fluorescent lighting signs help to bring the hitherto dull structure to life.

Approaching the building patrons are bound to be attracted by the impressive new canopy and modern display panels. New armour plate glass doors, the handles of which are exact replicas of those at the Festival Film Theatre in Venice, have been installed.

The vestibule now contains a new confectionery kiosk and paybox combined, and, passing up the elegant grand staircase, patrons are confronted with a large mural, which is the work of Alan Wylie, former student of the Glasgow School of Art.

A complete transformation has been effected in the auditorium. This has been redecorated and furnished with new carpets, and the seating now gives an excellent view of the screen from every angle. More leg room has been allowed, giving the effect of space and luxury, set off by the stage front, screen, curtain and lighting.



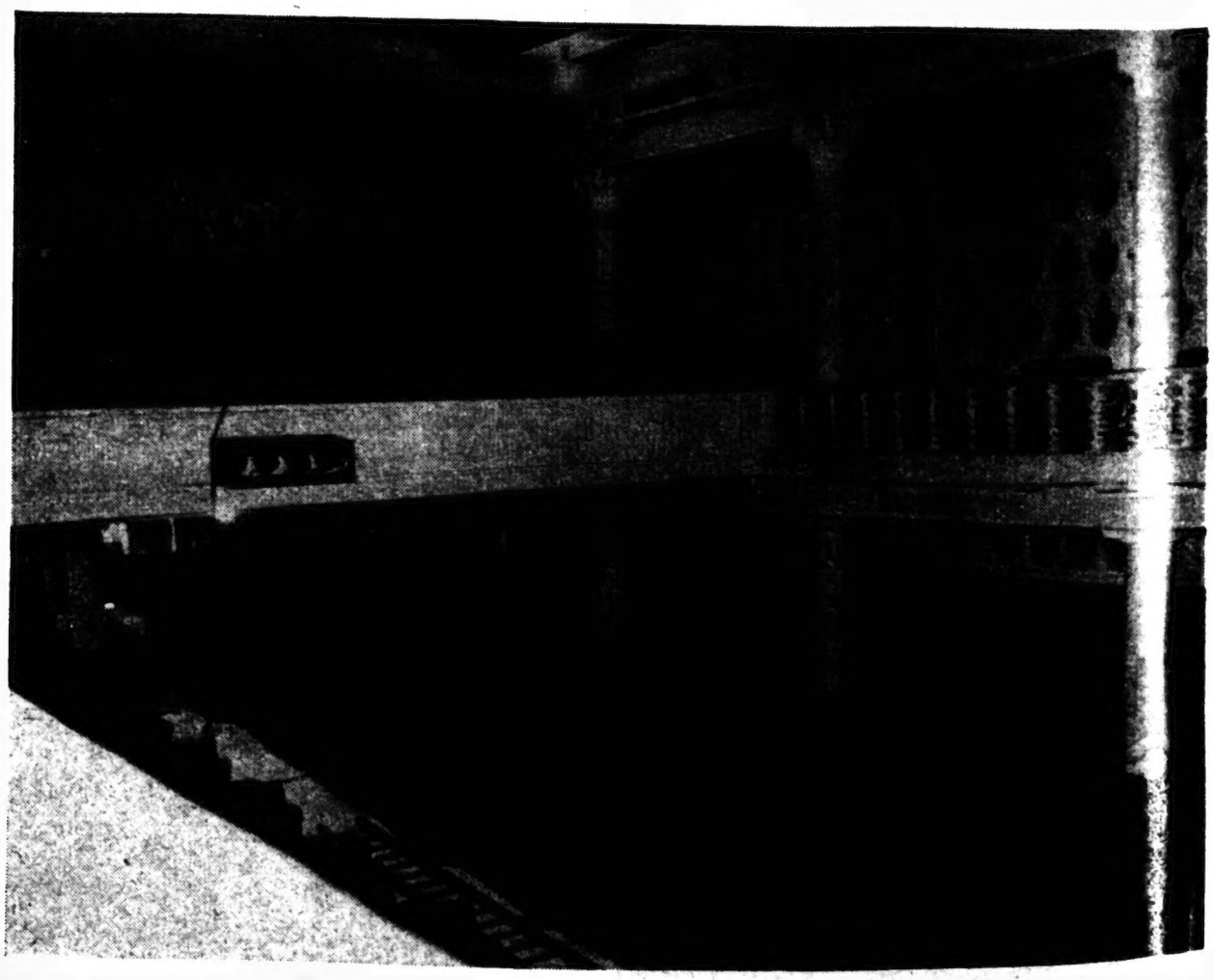
The attractive new front of the Classic, Glasgow. Entrance to the Cartoon Theatre is on the right

New sound and projection equipment has been installed, as well as modern heating and ventilating equipment.

An unusual feature of the building is the fact that, as well as the Classic cinema, there is the existing popular little Classic Cartoon Theatre, the latter, in fact, being tucked beneath.

Knowledge and experience are available to ensure the success of the Classic, Glasgow, because it is associated with the company running similar theatres in London and the provinces: the local management is in the hands of J. O'Gorman.

The Classic opened with the Scottish première of Marcel Camus' "Black Orpheus," for which special displays were provided by Girosign, Ltd. Eldorado has the ice cream concession.



The auditorium of the modernised and redecorated Classic, Glasgow. The number of seats has been reduced to give patrons extra comfort

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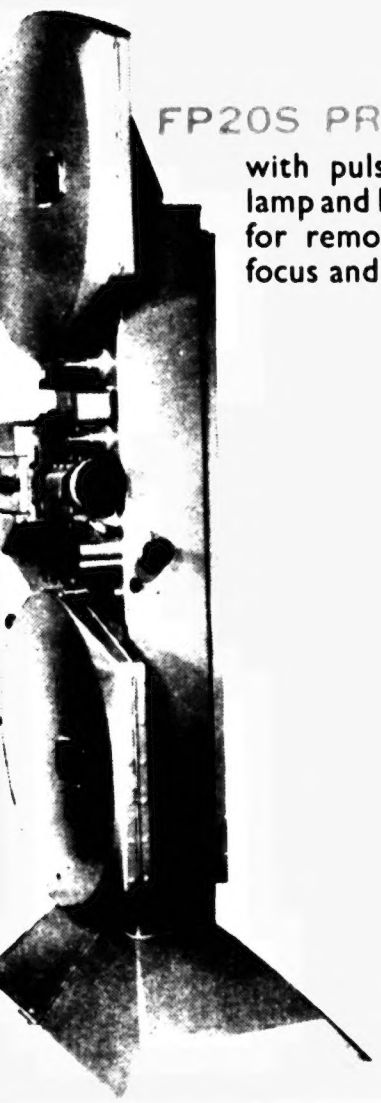

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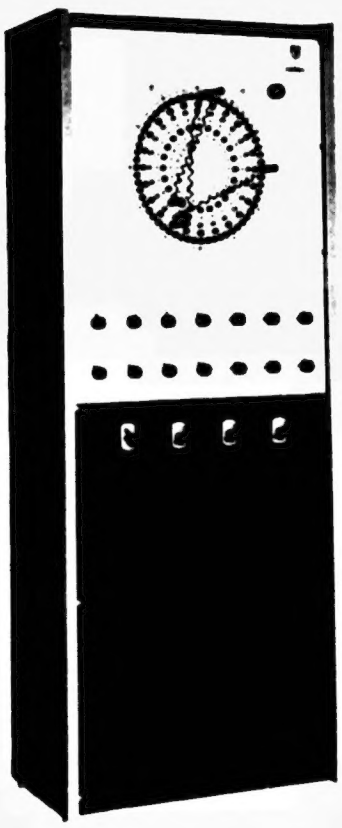

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